THE NEW YORK DRAMATIC MIRROR

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OTIS SKINNER.

MIRROR INTERVIEWS.

From photo by Falk.

Charles Barnard.

It will be recalled that Charles Barnard was a member of the committee sent to Washington by the American Dramatists' Club to appear before the Committee on Patents in regard to the necessity of amending the present copyright law so that play piracy in future would be a criminal offence. In his speech before the Committee on Patents Bronson Howard frequently assured those present that all of his statements could be substantiated by David Belasco, the author of twenty-odd plays, and by Charles Barnard, the author of The County Fair.

And so I suppose that no matter how many plays Mr. Barnard may have written before or after The County Fair, he will never be identified with anything else. But I am ignoring the fact that in an interview the victim and not the interviewer is expected to hold forth. Mr. Barnard now has the column, and is answering my request for information concerning his career.

"I was born near Boston in 1858. My father was a Unitarian minister, and educated me at home, as I was too delicate to be sent to school. I regained my health by spending seven years on a farm, and afterwards engaged in the floral business. On Sundays I frequently replaced my father in the pulpit. My first literary venture was a book on floriculture. Then I wrote a musical novel. That was in 1885."

"Didn't you do journalistic work in Boston for a while?"

"Yes, owing to circumstances, I had to get occupation of some sort. After applying for work to nearly every newspaper office in Boston I secured employment on the Boston *Journal of Commerce*, then a new paper. My description of a new reed organ which I was sent to report led to my appointment as editor of the *Vox Humana*, a musical and critical weekly. I held the position for two years, and at the same time officiated as musical critic of the *Morning Post*."

"When did you come to New York?"

"On St. Patrick's Day 1872. It happened in this way: I had occasion to write an advertisement of a scientific nature which was sent to the *Century Magazine* then known as *Scribner's Monthly*. The advertisement attracted the attention of Dr. J. G. Holland, the editor, and he declared that the man who wrote it was the man he wanted for his technical department. He accordingly sent for me, and appointed me Editor of 'The World's Work' department, a position I filled for nine years. I also edited all words and definitions relating to tools and machines in 'The Century Dictionary.'"

"When did you make your first experiment in play writing?"

"Almost as soon as I reached New York. I sent my first play to Augustin Daly in 1872. It was founded on one of my stories. Mr. Daly returned the play with a polite note in which he said, 'You cannot write a play, but I think you will.' Well, sir, I wrote a bushel of plays after that, but it was sixteen long years before I had one accepted. That goes to prove that no struggling dramatist should be discouraged—no matter how often his plays are refused by managers. Like the conventional villain of modern melodrama he should console himself after each discomfiture with the reflection that his turn will come."

"What was the play you refer to as having been the first to meet with managerial approval?"

"The Main Line, which I wrote in collaboration with the late Henry C. De Mille. It was produced at the Lyceum Theatre in 1886. It is still being played around the country under the name of The Danger Signal. The plot was taken from three stories I had published, 'Put Yourself in Her Place,' 'Kate,' and another story of which I forget the title."

"Didn't you have a hand in We, Us & Co?"

"Yes; I'll tell you all about it if you like. William A. Mestayer read one of my stories called 'Mr. Jepson's House and The Solar System,' and came to me to obtain permission to use the main idea for a farce-comedy. You remember the revolving house in the last act of We, Us & Co.? That was invented and patented by L. W. Seavey and myself. We disposed of our rights to Mr. Mestayer. I also furnished some other ideas for the play, but don't put me on record as the author."

"What followed The Main Line in the way of plays that you *did* write?"

"Why, The County Fair, which was produced at the Walnut Street Theatre, Philadelphia, on Oct. 8, 1888. Neil Burgess wanted a new play to succeed Vim, and commissioned me to write a play to continue his previous successes as a female impersonator. Mr. Burgess hails from Boston, and is as familiar with the characteristics of the New England spinster as I am, so he took me down to his country place at the Navesink Highlands, and we set to work to write the piece. We completed it in six weeks' time. As fast as I completed a scene I would read it to Mr. and Mrs. Burgess, and frequently made alterations in accordance with their ideas. Mr. Burgess originated the idea of the horse race on a treadmill. The fact that I wrote a play around this invention led J. I. C. Clarke to allude to me at the Henry Irving dinner as 'an astral tailor.' In his humorous reference to The County Fair Mr. Clarke said: 'An actor went to an astral tailor with a treadmill and a race horse, and requested him to write a play around it. The astral tailor replied 'Put your race horse on the treadmill and there's your play.' The County Fair made a great hit, as you know, and has been played all over the country."

"What play followed The County Fair?"

"Mary Lincoln, M. D., a play written on Ibsen lines. I produced it at my own expense at Proctor's Theatre in 1889. It was entirely unconventional, and, although not a success from a popular standpoint, it did more for my literary reputation than anything I ever wrote in my life. The production was accorded a great deal of critical comment in the newspapers, both pro and con."

"You haven't made any more experiments in plays of the Ibsen order, have you?"

"No, but the public is now much more likely to accept plays of the unconventional order. After the great success of The County Fair, a young actor who imagined himself a second Neil Burgess, induced me to write a play that would set forth his genius as a female impersonator. The piece was first produced out-of-town as Cynthia's Lovers, and afterwards at the Union Square Theatre, New York, under the name of Spooks. Both productions were failures. The Country Circus, however, which was brought out at Philadelphia in 1891, was a money-maker, and I have been drawing royalties on it ever since. It was another tailor-made play. The managers conceived the idea of presenting a real circus on the stage, and I wrote a New England play with a love story and character parts around the circus. The Country Circus was the last play I have had produced, but since then a number of my monologues have been brought out in New York and elsewhere."

"Do you now devote all your time to dramatic writing?"

"Oh, no. I am a contributor to a number of weekly and monthly publications. I finished a new play for Neil Burgess some time ago, but the title has not yet been made public. The production is underlined for the coming season. The Twelfth Night Club have secured a humorous piece of mine called Psyche, M. D., and will present it at one of their entertainments next Winter. I believe."

"Do you follow any particular method in writing plays?"

"None except that I try to discard conventional methods. American audiences are not hide-bound to traditions. They delight in plays introducing novel and genuine phases of human nature. There is a constant demand for novelty and for plays presenting new ideas. There are plenty of embryo dramatists in America, but they lack technical training. I became thoroughly convinced of this fact when I officiated as one of the judges in the *Herald* prize play competition. I read 350 plays of the 600 submitted. Many of these plays contained exceedingly promising material, but nearly all of the writers showed that they were lacking in technical experience, and their plays were, therefore, not suitable for a stage production."

"But how are the majority of writers to obtain technical experience?"

"By collaboration with some one who has had practical experience behind the scenes. I realized the value of technical experience when submitting the scenes of The County Fair to Mr. Burgess for his approval. I have accordingly called in Leighton Buzer, a competent stage manager, to assist me in the construction of a new farce comedy called Summer Boarders. Mr Buzer's work i in the nature of a consulting counsel. But you mustn't infer from what I have said about the necessity of technical training that I advocate theatricalism in play writing. I am a thorough believer in originality. My conception of what constitutes originality is this: Nothing new can be said, but the old things can be said in a new personality, and personality is originality."

"Don't you think that most managers are disinclined to produce plays that depart from accepted standards?"

"I certainly do! and I'm in hopes that the American Dramatists' Club will eventually undertake to produce original plays on its own account without waiting for managers to consent to a production. Although the advocating of an amendment to the present copyright law has brought the club into national prominence, it has a greater future than merely that of receiving the credit of having been largely instrumental in putting a stop to play piracy. The American Dramatists' Club will become as powerful and useful to its members as the Society of French Dramatists. That is why I have been willing to devote so much time to the club in my capacity of corresponding secretary".

While talking in this strain Mr. Barnard gazed fondly at the sumptuous crystal inkstand presented to him recently by his fellow members as a token of his indefatigable zeal in promoting the interests of the American Dramatists' Club. Mr. Barnard's principal characteristic is thorough earnestness in whatever he undertakes, whether raising flowers, lecturing on scientific subjects, or writing plays. He attributes his literary success to the fact that he never wrote anything that he didn't sign with his own name. He considers that the theatre has a wider influence and greater power than the press or the pulpit, and looks upon playwriting as a sacred mission, maintaining that every night The County Fair is presented he is preaching a more effective sermon than he ever delivered in the pulpit.

A. E. B.

BRIGHT PROSPECTS FOR THE BILL.

J. I. C. Clarke ran over to Washington the other day and talked with a number of Congressmen on the subject of the amendment to the Copyright Law.

"I met about twenty members of Congress," said Mr. Clarke yesterday to a Mirror representative, "and it seemed to be the general opinion that the amendment would pass.

"Even those members who had been antagonistic to the measure in the beginning confessed they had changed their opinion now that they had given the matter consideration and understood it thoroughly.

"The clause that we recently added and that provides that persons who use plays for benefit or amateur performances, charities, etc., are not exposed to the operations of the penal clause, has also helped the bill greatly. This clause, in fact, won over all the members who were opposed to the bill before.

"All that is wanted now is an opportunity to bring the bill before the House, which will adjourn on Aug. 10. All we require is an hour of the House's time, but as there are several thousands of bills waiting, and the hours are few, it is not an easy matter.

"Mr. Covert, who has worked most generously and disinterestedly in this cause, assures me, however, that it will surely go to the House before the adjournment. He also is very confident that the bill will become a law, and he says all the members he has sounded on the subject think so, too."

FANTASTIC BASEBALL.

A fantastic game of baseball was played at the Polo Grounds last Tuesday by nines respectively and oppositely composed of members of the 1492 and The Passing Show companies, for the benefit of charity. About 3,000 persons attended, and there was amusement enough for as many more.

The 1492 team had a mascot in a clothing store dummy, which they set up in a chair behind second base every time they took the field. And acting as a mascot for them, the dummy was necessarily a Jonah to their opponents.

The teams proceeded to the grounds on tally-ho and to the noise of a brass band organized from their own talent. Among the players were Walter Jones, Captain Faust, Comedian Sloane, Gus Pixley, "Reuben" Keefe, Harry Staunton, Billy Cameron and others, who appeared in the strange attire that has so assisted their efforts on the stage. Eugene O'Rourke and Marshall P. Wilder were umpires, and many pretty women attended as enthusiasts.

The 1492 company was successful by a score of 19 to 12, but there were men on the other side who were just as funny. A reproduction of the game on any stage—if any stage were large enough—would make somebody's fortune.

A HEROIC ACTRESS.

A Marshfield, Mass., despatch tells of the heroic act of Mollie E. Gregg, daughter of J. M. Gregg, of Roxbury, and a member of Barnet's Prince Pro Tem company last season, at Green Harbor.

Mrs. H. B. Balton, of Boston, a guest of the Winslow House, went bathing in Cut River on Tuesday afternoon, was drawn into the current, and sank. Miss Gregg saw the drowning woman and dove from a raft to the rescue. Mrs. Balton sank a second time before Miss Gregg could reach her, but the brave young woman dove and caught her.

Miss Gregg could not swim ashore with her burden, but she held Mrs. Balton's head above water until Herbert Tolman, of Boston, swam to them and assisted in bringing Mrs. Balton to shore.

AN AERONAUT'S TUMBLE.

Patsey and Patrice Trainer were announced to ascend in a balloon at Atlantic City last Tuesday, and a crowd gathered to witness the show. Patsey Trainer was alone in the car when the balloon went up, Miss Trainer having declined to make the ascent. The trappings of the car caught fire, and when about 200 feet high the balloon exploded. The collapsed mass fell rapidly, and struck on the deck of a vessel just making fast to the wharf. The passengers were panic-stricken for a moment. Trainer rolled off the deck into the water, and when assisted out seemed little the worse for his fall.

THE MATERIAL GAVE OUT.

Last Wednesday the workmen engaged on the new Herald Square Theatre quit work suddenly, and it was said that the men had struck on account of some disagreement with Mr. Evans on the wage question.

This was not true. Work on the theatre had been suspended for about forty-eight hours owing to lack of building material which had been delayed in transit by the Chicago troubles.

A load of material arrived on Thursday and work was at once resumed.

A NEW CONTRALTO.

Clara Aline Jewell, contralto of the Reformed Church choir of Utica, N. Y., has signed with the Bostonians for next season, and will join the company in New York on Sept. 27. She will begin as understudy for Jessie Bartlett Davis. Miss Jewell is said to possess the requisites of voice and presence essential to operatic success.

GOSSIP OF THE DAY.

James R. Adams has released May Young, soubrette, from her engagement with him on account of illness in her family, and is negotiating with Bijou Mignon to take her place. Mr. Adams has engaged Phil. H. Irving as advance agent, in place of A. O. Cameron, resigned, and Mons. and Mme. Elspia Sillo, French grotesque dancers, who have recently arrived in this country.

Agnes Lane, formerly with Richard Mansfield, has been confined to her home in this city with a sprained ankle.

E. L. Webster, manager of the Peavey Grand Opera House, Sioux City, Ia., arrived in the city on Thursday from Philadelphia, where he attended the convention of bill Posters. Mr. Webster, who will remain in the city for several days to make bookings, reports encouragingly for next season.

Gustave Frohman will keep permanent offices in Chicago which will be known as his Western Branch, and has secured offices in the Schiller Theatre Building. He has engaged as his Western manager I. J. La Motte. Mr. Frohman will return to New York the middle of August at the conclusion of Charley's Aunt's run at Hooley's Theatre.

Daniel Frohman is expected home on Aug. 3.

Anna Allen, of the Allen Sisters, has retired permanently from the stage. She expects to get married in a few days.

The dramatic columns of the Buffalo *Express* are the most newsy and readable that come to this office. They are taken bodily—and without the trifling formality of acknowledgment—from The Mirror.

George Monroe will shelve My Aunt Bridget next season and try fortune with a new piece on the same lines.

Blanche Chapman-Ford is in New York.

Gustave Frohman has engaged the following members for The Charity Ball company: John Stapleton, manager; H. A. Oberstella, business manager; Berenice Wheeler, Morgan Gibney, Helen Singer, Forbes Gerrie, Nanne Di Campi Hamilton, Kenneth MacGregor, Nellie Strickland, Benjamin Howard, J. M. Sainpolis, Mabel Strickland, George Gardner, Henry G. Keenan, Mary Ruhottom, Ethel Ruhottom, and Carrie Irwins. He has also engaged the following for the Western Charley's Aunt company: Ernest Lampson, Charles Thorpe, E. C. Bennett, Julius Kutsche, John D. Murphy, Anna Parker, A. M. Bennett, Marie Leddy, F. Shengreen, Carrie Irwins, Helen Pagson, and Frank Temple.

A copy of the Third Folio of Shakespeare was bought by Mr. Natalli at a sale in London recently for £435, or $2,175.

Mayor Gilroy last Tuesday, in spite of the opposition of the Gerry Society, licensed Catharine Loisset, aged six years, to appear at Terrace Garden, in an exhibition with a trained steer. The child's parents assured the Mayor that she appeared on the stage but a few minutes at each performance.

William Robinson, musical director, has joined the Schiller Opera company in Chicago.

H. C. Miner has been negotiating for the Bowdoin Square Theatre, Boston.

A typographical error last week made Clement Hersbell appear as Clement Marshall. Mr. Hersbell will play the part of the Sheriff in Robin Hood next season with the Robin Hood Opera company.

Dr. Hudson will manage both Wood's Opera House and the Casino at Hoosick Falls, N. Y.

Rosie Gerstein, a member of the Roumania Theatre company, has been granted a divorce from Max Gerstein.

The 1492 company saw The Mikado at the Fifth Avenue Theatre on Tuesday night, and on Wednesday went to Manhattan Beach to see the Hagenbeck animals and hear Sousa's Band.

The estate of the late Frederick A. Lovecraft consists of seven life insurance policies valued at $67,887.30.

The Barlow, Dolson and Powers' Minstrel organization will take the road on Aug. 5. The route will include the Pacific coast, and will take in nearly all the principal Southern cities. The members now engaged for the organization are as follows: Milt. G. Barlow, A. L. Dolson, Howard Powers, John Brant, Frank Cushman, W. Clayton, George Jenkins, Tom Mack, Zella Scofield, Joe Higgins, Billy Higgins, R. Ravens (from Moore and Burgess' Minstrels, London), James Davis, W. Fuller, W. Ward, Professor J. Lewis, Sim Schloss, C. E. Potter, Frank Hitchcock, B. Adams, H. H. Hopping, George Manner, George Peterson, Pete Cavanaugh, agent; W. Botto, assistant agent; George Leyhourne, Charles Wells, R. Bradley, James Daly, J. B. Rogers, and Dave Grove.

James P. Kelly has been appointed stage manager and bill-poster of the Cohoes City Theatre.

The Opera House at Paterson, N. J., is being improved in line with the recent decree of the city authorities demanding more exits.

Tony Farrell has engaged Henry C. Egerton, T. J. Read, Murphy O'Hea, Arthur Nelson, Mamie Emmett and Emma Ryan for his production of Garry Owen at Havlin's Theatre, Chicago, on Aug. 26.

Rehearsals of Hoey's new musical comedy, The Flams, began yesterday at the Harlem Opera House.

Charles Dickson is in Boston playing the title-role in Stanislaus Stange's piece, Ba on Grim.

James J. Corbett and the members of his company have organized a baseball club that is defeating nines all through the English provinces. Corbett is the shortstop, Manager Brady plays first base, Donaldson is second base, and Delaney and McVey form the battery.

St. James' Hall.—English Opera.

St. James' Hall is the new name under which Herrmann's Theatre threw open its doors on Saturday night to catch the Summer patrons of English opera. The operatic bait was The Bohemian Girl, and the cast included Payne Clark as Thaddeus, Alfred Seaton as Count Arnheim, S. H. Dudley as Devilshoof, Amelia Harrison as Arline, and Lizzie Annandale as the Gypsy Queen.

The company is substantially the same as that which Manager Rosenbach engaged for the season of English opera he gave last June at the Grand Opera House.

Last evening the company presented Il Trovatore, and this (Tuesday) evening Faust is to be performed by a cast of favorite singers.

Koster and Bial's.—Vaudeville.

The current bill at Koster and Bial's offers various new features. Among the newcomers are Raffanella, who offers a striking mid air illusion, and Marlo and Dunham who perform a new triple horizontal bar act.

The bill also includes Hacker and Lester, acrobatic bicyclists; Caicedo, king of the wire; the Three Sisters Ethardo; Mlle. Naomi, equilibrist, Bunth and Rudd, eccentrics; Troja, serio-comic; and Conroy and Fox, Irish comedians.

After the Living Pictures have concluded the indoor performances, the audience adjourn to the Roof Garden which is gaining steadily in popularity, owing to the excellence of the Kossuth Hungarian orchestra added to the diversity features of the vaudeville bill, which comprises Imogene Comer, soprano; Josephine Sabel, chanteuse international; and Theodore Hoch, cornet soloist.

At Other Houses.

The Passing Show, with various novel specialties, continues to appeal to Summer theatregoers at the Casino.

The revival of The Mikado has proved unusually successful at the Fifth Avenue.

Buffalo Bill, the cowboys, Arabs, South Americans, Gauchos, Indians, the Congress of Rough Riders of the World, together with the remarkable feats of sharpshooting and horsemanship, are drawing enormous crowds to the afternoon and evening performances of the Wild West Show at Ambrose Park in South Brooklyn.

Managers of roof gardens and ice companies are among the select few who have taken especial delight in the hot spell that has made New York well-nigh unbearable during the past few weeks. Among the roof gardens that offer enjoyable vaudeville performances with more or less "breeziness" as an extra inducement to patrons are those of the Madison Square Garden, the Casino, and the American Theatre.

GETTING READY DR. SYNTAX.

The rehearsals of Dr. Syntax began at the Broadway Theatre yesterday. To a Mirror man, Manager Ben D. Stevens said:

"We are building great hopes on Dr. Syntax, and we think it will prove one of the best things De Wolf Hopper has ever done. I don't believe in saying too much about a piece before its production, else I might tell you why I think it will be a big success. I'm content to await the verdict of the public.

"Of course, it is no secret that the story of Dr. Syntax is, in the main, the same as that of Cinderella at School, but Mr. Morse's libretto has been entirely rewritten by J. Cheever Goodwin, and vastly improved. Mr. Morse's original music, however, has been mostly retained. That was always considered excellent.

"The cast is now complete. It includes Edmond Stanley, tenor; Alfred Klein, comedian; Herbert Cripps, stage manager and characters; Cyril Scott, Thomas Guyse, bass; Bertha Waltzinger, who was prima donna with The Bostonians last season; Jennie Goldthwaite, Julie Ring, Jessie Villers, Edna Wallace, and others.

"The engagement at the Broadway is for eleven weeks, after which we shall go to the Columbia Theatre, Chicago."

TWENTY FAT GIRLS APPLIED.

A Sunday paper contained an advertisement of the Broadway Theatre, calling for a fat girl to play in Dr. Syntax.

The "ad" proved a good advertisement for De Wolf Hopper, for yesterday morning a corps of reporters were on hand at the theatre to see the fat girls arrive.

Manager Benjamin A. Stevens re-enacted the famous Judgment of Paris scene, and finally chose a buxom damsel of sixteen Summers, weighing, it is said, in the neighborhood of 250 pounds.

CASTLE SQUARE THEATRE, BOSTON.

Edward E. Rose, the stage manager of the Boston Museum for the past couple of seasons, has leased the new Castle Square Theatre of Boston. The house is fitted with every modern appliance and the stage is said to be the most spacious of any in the country. Mr. Rose is booking only high-class attractions and will open the house about October 1. His office is located at 4 Chandler Street, Boston, Mass.

NEXT SEASON.

The Empire City Quartette, consisting of Byron G. Harlan, Theodore Adams, James Leahy, and James McGurn, now singing at the Madison Square roof garden, will go with A Texas Steer.

Sinclair Nash and Mrs. Nash (Jessie Wood), who are filling Summer engagements at Baltimore and St. Louis, have re-engaged with the Bostonians.

Evelyn Evans will play the part of the rector in Doris, with Effie Ellsler.

Frederick V. Bowers has signed with The Prodigal Father.

Jennie Worthern (Crowninshield) will again be a member of Marie Wainwright's company. Miss Worthern will play Audrey at a performance of As You Like It in Long Branch.

James T. Galloway will go with Shore Acres.

Charles J. Stine and wife (Ollie Evans) will go with A Railroad Ticket.

Thomas W. Keene will next season have a practically new company. His tour will be under the management of Edwin Arden, and Samuel Kingston will act as press agent and treasurer, with John Williams in advance.

Lydia Pierce, soprano, has signed with A Wild Duck.

W. H. Sloan will play Walter Jones' roles, and Nellie Selma Theresa Vaughn's parts in Klaw and Erlanger's road company that will start at Yonkers on Aug. 25 in 1492.

Jessie Haines will play the part of a tough girl in On the Bowery.

The season of Mlle. Thalia will open in the South on Aug. 15. Her repertoire will include The French Spy, Camille, The Lady of Lyons, Pygmalion and Galatea, Ingomar, Damon and Pythias, and other plays.

Maurice McDermott, late of the Chauncey Olcott company, will go in advance of William Hoey.

The following actors have been engaged for Our Uncle Dudley: Minnie Thurgate, Pauline Maitland, Charles A. Smiley, J. L. Ottomeyer, and Albert Hitchcock. The tour will begin on Sept. 3, at the Park Theatre, Brooklyn.

John De Gez will play the part of a newspaper reporter in On the Bowery.

Manager Dittmar has engaged to support Florence Bindley in The Captain's Mate: Flora Redding, Hattie Neville, Mary Allen, Wilton Taylor, Louis Glover, Herman Hirshberg, John Sheehan, John Caldwell, Frank Steinbruck, Heister Kutz, James Slaven, and Philip Epstein.

Manager Frank Carlos Griffith has engaged as business manager for Mosswood Captain William H. Daly, widely known as the man who proudly wears the gold medal of Congress, voted by special act for his bravery in saving thirty-six persons from drowning. Captain Daly is a great favorite with newspaper men as well as with the profession.

Herbert S. Millward has signed to go with William Hoey as stage manager.

Mark Lynch has been engaged for On the Bowery.

Jerome Sykes will alternate with H. C. Barnabee in The Bostonians' performances.

Lillie Swain, who has been successful in the revival of The Mikado at the Fifth Avenue, has signed to play Kittie in Princess Bonnie, the part originated by Jennie Goldthwaite.

J. F. Burke, who is at Rockaway for the Summer, has signed with Manager Eugene Robinson to play General Delaroche in Paul Kauvar.

R. C. Chamberlin has signed with Effie Elsler. He is now playing a stock company engagement at Waukesha, Wis.

Anna Laughlin has been specially engaged for A Summer Shower. She will be featured in the cast. Others signed for the same company are: Duddie Douglas, J. Irving Southard, Emma Salisbury and Frank Walsh. The tour will begin on Aug. 6.

Gerald and Martin will open their tour with The Police Inspector in August. Among those engaged are Carlton Wells, Arthur Falkland Buchanan, J. P. Loughney, May Curtis, and Clara Pryor.

Edwin Walter has been engaged by Marie Wainwright for one of the leading parts in her new play.

Frederick M. Mayer will be a member of Fanny Davenport's company.

Wilton Taylor has been engaged by the Dittmar Brothers for the leading heavy part in The Captain's Mate.

Harry Blaney is to play the part of Bow Leggs, an ambitious bartender, in Charles E. Blaney's play, A Run on a Bank. This is the piece in which Ward and Vokes will open their starring tour at the Grand Opera House, Columbus, O., on Aug. 20.

J. W. T. Weaver and his wife, Blanche L. Weaver, have been engaged by M. B. Curtis for Sam'l of Posen.

Charles A. Pusey and his wife, Lulu Gould, who were with My Aunt Bridget last season, have been engaged for 1492.

A NEW SAMPSON.

Manager Robert Brower has secured what he considers a double novelty in the person of J. Walter Kennedy, noted for his feats of strength. Mr. Kennedy's physical accomplishments have won for him the surprise and admiration of the athletic public. For many years Mr. Kennedy has also studied with a view to demonstrating to the public that he is not a physical freak, but a man endowed with histrionic ability. Mr. Brower has secured William Dean Howells' adaptation of the tragedy of Sampson, formerly played in Italian by the elder Salvini, and will present Mr. Kennedy in the title character, surrounded by a carefully selected company and a complete scenic production. The venture is an interesting one, and Mr. Kennedy's advent as an actor will excite unusual curiosity.

SAID TO THE MIRROR.

Lena Merville: "I have just returned from Wheeling, W. Va., where I have been appearing at a series of benefit performances in aid of local charities. I played the part of Martha Bumm in Checkmate, and we managed to raise a good round sum. I am taking a rest now in the hope of improving my voice for next season."

Harry Hamlin: "For the past two weeks I wanted to get back to Chicago, but I didn't relish the prospect of getting my head broken by the mob. Now that the Windy City is at peace again I shall fold my tent and quietly steal away."

Gustave Frohman: "Theatrical interests in the West are far too important to warrant the closing of my office in Chicago when I return to New York in August. I shall therefore at that time open Western headquarters in the Schiller Theatre Building, and leave in charge a competent manager."

Minnie Seligman: "I am in receipt of the manuscript of a European success and I am negotiating for the American rights to it. If I secure this play I shall produce it in Chicago next September. Should it fulfil my hopes I would then go on tour with it and Lady Gladys. If I do not produce this play I shall not risk a season in one piece, preferring to play engagements in New York. I am at present negotiating with two New York managers for Fall productions."

Robert Brower: "Next season I shall manage J. Walter Kennedy, actor and strong man, who will make his first appearance in the tragedy of Sampson."

J. M. Ward: "My season for the joint starring tour of Amy Lee, Frank Doane, and P. Aug. Anderson in Pawn Ticket 210 is booked solid. We shall open in New York city, and go as far West as Denver."

W. B. Seesund: "I have just received word from Texas that the cotton and sugar crops this year are the best in the history of the State. This, of course, means a great deal to attractions playing in that section. The new house at Galveston will soon be completed, and will be one of the handsomest theatres in the country."

Emily Rial: "My season with Mr. Barnes of New York will open on Aug. 12. I like the part of Marina, and I think the public like me in it. I am spending the Summer at my cottage at Long Branch."

Florrie West: "I am having a delightful tour in England, and I feel quite flattered at my reception everywhere, which shows that although I have not played the English provinces for four years I am not forgotten. Mr. Corbett is meeting with enormous success, and the tour thus far has been in every way delightful."

W. J. Fielding: "Fanny Rice will begin rehearsals of Miss Innocence Abroad at the Bijou on August 1. The rehearsals will be under the direction of Ben Teal. Edward Paulton, who has rewritten the comedy, will arrive from Europe in time to take an active part in the production."

Frank Carlos Griffith: "Mosswood, the play whose tour I will manage, does not relate to the war, although the action takes place in Charleston and New York just before the rebellion. The play presents as one feature the sunny side of slavery days."

Ben D. Stevens: "I think De Wolf Hopper has broken the record for long seasons. His last tour lasted ninety-four weeks, with not a day's vacation in all that time. This is practically the first rest we have had in two years."

REFLECTIONS.

J. H. Haverly's Mastodon Minstrels will open on Aug. 20, under the management of Frank V. Hawley.

The Packard Dramatic Agency is engaging people for Paul Kauvar, A Ride for Life, and the Riggs Opera company.

C. O. Richardson, the representative of Manager J. H. Shunk, of Chicago, is in the city trying to find plays for Florence Evans and John Dillon.

E. A. Stahlbrodt, of Rochester, and late President of the National Bill-Posters' Association, spent a couple of days in town last week. Mr. Stahlbrodt has been elected chairman of the Executive Committee of the Association.

Stageland, of Philadelphia, has suspended publication.

Ella Wesner is to head a company of twenty star performers at Kingsland Casino, Rockaway Beach, next week.

The Spanish-American Club and Spanish residents of New York and neighboring cities will hold their annual festival at Cosmopolitan Park on July 24. A programme of amusements will be offered, and in the evening there will be dancing and fireworks.

Manager Quinn has arranged for a dramatic performance at Averne-by-the-sea on Wednesday.

The Madison Square Garden will be opened in December as a bicycle rink, where wheels will be rented and music will be furnished.

Elmer Grandin's Slaves of Gold will have its first production on the opening night of the regular season at the Bijou Opera House, Brooklyn, under the management of William T. Fennessy.

In *McClure's Magazine* for August there is to be an illustrated article describing the method by which a great circus is billed and advertised.

Clarence Montaine has returned from the Catskills. He has not yet effected an engagement for next season.

Mrs. Beaumont Packard, owing to the growth of her business, has removed her agency to the capacious rooms on the first floor of the same building, 47 West Twenty-eighth Street. Her former offices on the second floor will be used by Mrs. Packard as a music and dancing room, where actors and actresses can rehearse their vocal and dancing specialties before managers who are making engagements.

CUBA

Above is the latest portrait of Ella Wesner, who has won fame on two continents and is unique in a line of work which she may be said to have originated. As one writer has observed, "Miss Wesner is remarkable, and with every appearance she excites more and more the wonder of her audience. True to nature, perfect in pose, and marvelous in facial expression, she appears to be a man, though after all only one of the gentler sex." At a recent performance Miss Wesner appeared as a Spanish matador. She sang the triumphal song of the bull-fighters, and entertained with vivacious and graceful dances. Miss Wesner is everywhere acknowledged as an artist.

James W. Morrissey has been in town for several days.

The Flams will open at the Columbia Theatre, Chicago, on Aug. 19.

Willie Collier will start out on Sept. 3 with E. E. Kidder's new comedy drama, A Back Number.

Messrs. Hallen, Murphy and Belcher, of Hallen and Hart's company, were unable to reach Salt Lake City from San Francisco on July 6, on account of the railroad embargo, and the company, headed by Mr. Hart, was forced to play without them. The Salt Lake *Tribune*, however, says the performance was excellent and satisfactory.

Julia Marlowe will rehearse her company at Waukesha, Wis., where she begins her tour.

Gustav Kerker will succeed Herman Perlet as musical conductor of 1492 when that burlesque is resumed at the Garden Theatre.

Sylvester Schaffer, who sailed for home last Thursday with his family, intends to return to this country next season and appear in a comedy written to display the acrobatic abilities of himself and children.

In an advertisement of Mosswood in The Mirror last week, the character of Dodo, an old ex slave in the play, was misprinted as "Duct." This is one of the featured characters in the play.

Harry Bagge is still in the Post Graduate Hospital. Several performers have called there to cheer up, among them Guy Standing, W. C. Tanner, W. Beach, "Daddy" Bowers, Ed. Lyons, W. Brown Smith, and Emily Dodd.

Guy Standing has been engaged for Gilmaine's stock company at Cape May.

Charles T. Payne is rusticating at Sparta, Wis., and while there will probably produce one of the standard operas with local talent. Mr. Payne will return to New York in August.

John Drew and company opened very successfully in The Butterflies in Denver. Anna Belmont as Suzanne scored a hit.

Among the features of the Drake Opera House at Elizabeth, N. J., a cut of which appeared in a recent Mirror, Manager Drake says that especial attention will be paid to the dressing-rooms and to the comfort of visiting companies. The dressing-rooms are above ground and will be lighted by outside windows, as well as furnished with conveniences not usual to other theatres. Another feature will be the many exits from the theatre. The house will be the only one in the city to have a balcony and a gallery entirely separated from each other. But little time remains to be booked, and this is in the hands of Louis E. Drake, of Elizabeth.

An elephant created excitement at Rockaway Beach last Tuesday by running away along shore. He had been taken to the water by keepers for a bath, but the surf frightened him and he dashed along shore followed by the keepers, who had much trouble in quieting him.

The Span of Life, Manager William Calder's melodrama, will open its third American tour at the Bowdoin Square Theatre, Boston, on Sept. 3, Labor Day, with a strong company, and with added detail in sensational effect. Manager Calder will also have companies with this play in the British Isles, as well as in Germany, France, and Russia, in the languages of those countries. Manager Calder has leased The Cotton King to W. A. Brady, who is also negotiating for A Mask of Guilt, and if Mr. Brady does not take this play, Mr. Calder will himself produce it in this country.

James K. Hackett is organizing a company to give an open-air performance of A Midsummer Night's Dream at Hollywood, Long Branch, early next month. E. D. Lyons will play Bottom.

Georgie Bryton, late of the Strakosch Opera company, made a hit with her specialty and dance last week at Albaugh's Grand Opera House in Washington, where a vaudeville entertainment is given.

Tribulation Prouty, the "fair, fat and forty" spinster in Old Jed Prouty, is to be again undertaken by Mrs. F. C. Wells.

THE USHER

The big strike is practically ended. It played havoc with the Chicago theatres, a greater number of which have been open this Summer than usual.

One house has closed suddenly, and the managers of the others are probably wishing they could follow suit.

Nipped in the bud by Federal intervention, the Chicago disturbances have had little effect upon theatricals elsewhere, and for that reason the profession has reason to be thankful.

The prospects are none too smiling, to be sure; but had organized labor throughout the country taken up the cause of the Pullman strikers and their allies the result would have been to destroy whatever chances next season may hold for money-making.

An English publication called the *Westminster Budget*, speaking of Mr. Willard's reappearance in London after his stay on this side, remarks: "Why he went and staid away we do not pretend to guess; but we are glad to have him back again, and delighted to find that his style has not been injured at all."

What colossal, what British gall!

When it is remembered that Mr. Willard's success as a star began in this country and that the fortune he now possesses was earned in less than four years through the American public's appreciation of his art and his talent, the observations quoted take on a distinctly humorous aspect.

It is supercilious assinities like those perpetrated by the *Westminster Budget* that obstruct the efforts of the better class of journalists and managers and actors both in England and America to maintain the *entente cordiale* between the stage folk of both countries.

If the arrogance and the ignorance of the *Westminster Budget* were really indicative of the attitude of the English public and profession, I should be tempted to join hands with the militant Anglophobiacs, led by my friend, Louis Aldrich.

An editorial in last week's paper commented upon the impatience of Henry Miller with the bawling of an infant in the audience during a performance of Sowing the Wind. The incident was described in a Minneapolis paper, and THE MIRROR erroneously laid the scene of the important event in that city instead of in Chicago.

Yesterday a telegram was received from Mr. Miller which pronounced the story untrue. "No such incident occurred," he said.

This declaration will lift a great weight from many of Mr. Miller's admirers, who were dismayed to learn that a squalling baby had caused the new-born "character old man" to forget his business of impersonating postprandial remorse.

I have received another correction—or rather, a correction of a correction—from Henry M. Pitt.

Two or three weeks ago Mr. Pitt informed THE MIRROR that he had engaged Señorita Maria Godoy for his Metropolitan Operetta and Sketch Club, which is soon to visit the principal watering places.

Scarcely was the ink dry on the paper before Señorita Godoy called at the MIRROR office to deny in the most emphatic and injured terms that she had concluded any arrangements with Mr. Pitt.

Last week, after the appearance of this flat contradiction, Mr. Pitt sent a communication to THE MIRROR in which he said: "The lady has been under engagement for six weeks; her photographs have been in my possession half that time for lithographic purposes, and she is now rehearsing with the organization at the Fifth Avenue Theatre."

When asked for an explanation yesterday, Señorita Godoy made it in the following words:

"It is true that Mr. Pitt has engaged me, and it is also true that I called at the MIRROR office to deny a printed assertion to that effect. That was because I had not heard of the proposed engagement when the paragraph appeared, and I thought I should have been informed of it before it was given to the papers. Mr. Pitt's representative had mentioned the matter to me in a casual way, but I didn't know I was engaged; therefore I think my protest was natural."

Mr. Pitt evidently means to have Señorita Godoy whatever befalls, for he says significantly: "Should Señorita Godoy prove equal to the task assigned her, I shall undertake the young Lochinvar act, all mischievous obstructions notwithstanding."

Fennyvessy, the stock pirate of Binghamton, has found a curious ally in one of the local papers of that town, which boldly defends him and play thieves generally.

In the eyes of at least one country newspaper it appears that a country manager's advertisement covers a multitude of sins.

In keeping with its character of thief defender, the sheet in question steals columns of matter from THE MIRROR without credit. When space permits I shall pay my respects to this disreputable publication.

Meanwhile, Fennyvessy—who continues to rob authors and managers—may indulge in the pleasing reflections that the day of reckoning is not far distant.

THE BILL-POSTERS' CONVENTION.

The Associated Bill-Posters of the United States and Canada opened their fourth annual convention at Philadelphia last Tuesday. There were fifty-one delegates present, representing sixty-two cities of the United States and Canada. Their headquarters were at the Continental Hotel.

The convention was called to order by President E. A. Stahlbrodt, of Rochester, N. Y., with Vice-President R. C. Campbell, of Chicago, as assistant. Secretary J. Ballard Carroll, of Albany, read his report, and was followed by a statement of the financial condition of the Association given by Treasurer Albert Bryan, of Cleveland, O.

The Committee on Organization of State Association consisting of George A. Treyser, Chicago; Edward Donnelly, Boston; and E. T. Heverin, Louisville, made a report showing the rapid growth of the organization, and the influence it was exerting in many sections of the country. The number of active members is 257, which bids fair to be doubled by this time next year.

On Wednesday at the invitation of the American Bill Posting Company of Philadelphia, all the members with their wives enjoyed a trip to Atlantic City on a special train. The excursion was delightful in every respect, and the visiting members most of whom had never seen the ocean, were profuse in their praise of the trip and the courtesy extended by their brethren of this city.

On Thursday at 9 A. M., the convention again got down to hard work, and finished its business late in the afternoon, after which it adjourned. The newly-elected officers are: President, R. C. Campbell, Chicago, Ill.; Vice-President, Edward Heverin, Louisville, Ky.; Treasurer, J. F. Meally, Jersey City, N. J.; Secretary, J. Ballard Carroll, Albany, N. Y. The exercises of the convention were happily terminated in a complimentary banquet tendered by the American Bill Posting Company of this city. The next convention will be held in St. Louis.

WEDDING BELLS AT CROW'S NEST.

There was a stylish wedding in the fashionable circle of the theatrical four hundred last Saturday. It took place at Crow's Nest, Joseph Jefferson's beautiful Summer residence on Buzzard's Bay. The contracting parties were Hester Wentworth, a niece of Mr. Jefferson, and Archibald Brown, who is well-known in the social and business circles of Chicago.

The ceremony was performed in the drawing-room in the presence of about seventy-five guests. Rev. E. E. Horton, of Boston, officiated. Louis Wachamutch acted as best man; Margaret Jefferson as bridesmaid; and Josephine Jefferson as maid of honor. The ushers were Will Jefferson and Charles Rolfe. Mrs. Cleveland and other well-known persons attended the wedding.

The bride wore a white satin dress, and carried a bouquet of lillies of the valley. The diamond brooch she wore was the gift of the groom. Mr. and Mrs. Brown will spend the Summer in Germany.

HOSS AND HOSS.

Hoss and Hoss, one of the most successful farce-comedies of recent years, will go on the road the coming season under the direction of C. N. Bertram. The time has been well booked in leading cities, and the demands of local managers necessitate an opening of the season early in August. Mr. Bertram has engaged a company that includes Jacques Kruger, Carrie Sweeney, Harry Crandall, Charles Aldrich, Daniel Baker, Thomas Evans, Thomas Daly, Joseph W. Keller, Frank Sadler, Charles S. Clarke, Paul LaDrew, Kittie Clarke, Carrie Palmer, Ada Langdon, and others. A prominent playwright has added a number of new lines to the play, and restored to it a great deal of the original matter used so successfully by Reed and Collier. New and catchy music has also been provided, and Manager Bertram says a performance that will commend itself will be given. Mr. Bertram is an energetic manager, and his company speaks for his purposes with this piece.

JOHN T. SULLIVAN ILL.

John T. Sullivan is lying seriously ill at Dr. E. Elliot Harris' private hospital, 33 West Ninety-third Street, the result of an operation for appendicitis which was performed last Thursday.

Mr. Sullivan went to the hospital on Wednesday night, and the following day the operation was performed by Dr. Harris, assisted by Dr. F. S. Fielder.

Yesterday afternoon it was said that Mr. Sullivan was resting quetly and is out of danger. Rose Coghlan is in constant attendance at her husband's bedside.

A DANCE AT LARCHMONT.

There was an enjoyable hop at the Charman Cottages, Larchmont, last Saturday evening, and a number of professionals were present. Among others were Estelle Clayton, J. H. Gilmour, Harry Hamlin, Mr. and Mrs. H. A. Rockwood, Duncan B. Harrison, Mr. and Mrs. Kirke Lashelle, Harry Freund, Mr. and Mrs. W. B. Seeskind, Mr. and Mrs. F. F. Proctor, Mr. and Mrs. William A. McConnell, and J. H. Holmes. The grounds were prettily decorated with Chinese lanterns. Dancing was kept up until a late hour.

OTIS SKINNER.

Otis Skinner, the rising actor who will venture as a star next season, is pictured on the first page of THE MIRROR this week. Mr. Skinner's career thus far has been an interesting one, and in view of his new ambition it is worthy of review. Mr. Skinner was born in June, 1858, in Cambridge, Mass. His father, the Rev. Charles A. Skinner, had at that time just commenced what proved to be a long and successful pastorate of the First Universalist Church in that city, from which he resigned about two years ago to live in semi-retirement at North Cambridge. The elder Skinner was always an admirer of the drama, and in consequence the religious rule of the household was occasionally relaxed to permit a family visit to one or another of the Boston theatres. It was from his mother, however—a woman of poetic temperament, refined taste and artistic impressionability—that the subject of this sketch inherited his instinct and love for the drama. The family also included Charles Skinner, now a well-known writer on the *Brooklyn Eagle*, the eldest, and a younger son who has become a painter. Otis Skinner's occasional visits to Boston theatres did not awaken his dramatic instinct perceptibly.

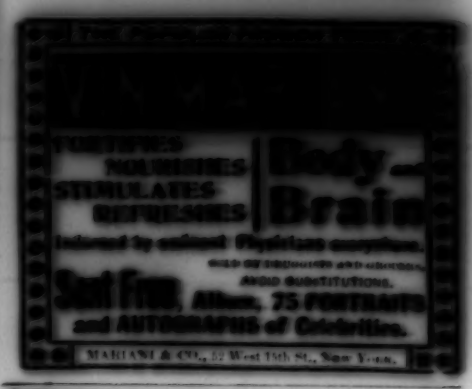
It was not until about 1874, when he visited New York, that he was won by the glitter and glory of the theatre. A performance of The Hunchback of Notre Dame at the old Lyceum, now the Fourteenth Street Theatre, especially impressed him; and he returned to his home in Hartford, where he had spent most of his school days, to read and study, to work and to dream. Mr. Skinner's father had vainly tried to bring the boy's mind to an aspiration for a religious career; his grandfather and his great-grandfather, like his father, had been clergymen. He was graduated from a high school, but refused the advantages of a collegiate course, and the only thing he could see ahead was a commercial life. He was apprenticed to a large dry-goods commission house to learn the wholesale trade. This he had followed for about a year when he made his eventful trip to New York. This changed him utterly, and he began to "spout Shakespeare" instead of faithfully following his clerical duties. Young Skinner organized dramatic societies, and gave charity performances. In his father's church, and in neighboring hamlets, he gave readings, tacking his own announcements to trees and fences.

In 1877 he procured his first professional engagement in Wood's Museum, Philadelphia, after many months of diligent writing to managers all over the country. His father smiled indulgently when Otis told him that he proposed to leave home to become an actor. The father felt assured that the boy would soon learn the bitter lesson of incapacity and failure and return a prodigal to the parental roof. Wood's Museum was managed at that time by William Davidge, Jr., who engaged Mr. Skinner on his own representations and a glowing letter from his father's friend, the late P. T. Barnum, written in good nature by the great showman without the slightest knowledge as to the young man's ability. Young Skinner, at the Museum, was to receive $8 per week and to do whatever the stage manager decreed. It was a hard school, but a very beneficial one. Even his $8 per week was not forthcoming, and he was compelled to pawn his books at times in order to subsist. The season was a bad one, and the novice had few opportunities to do anything of moment until some of the older actors of the company, unable to exist on promises, retired, when the young man was put forward in parts for which he confessedly was ill-fitted.

He played all lines of business, and finally won his way to recognition. His next season was spent in the last stock company of the Walnut Street Theatre, where he played with such stars as Barrett, McCullough, Janauschek, Mary Anderson, John T. Raymond, and others. The young actor made his first New York appearance the following year with the Kiralfys, at Niblo's, in Enchantment. He later appeared in Hearts of Steel at the same theatre. He was then for a few weeks with Colonel Sinn in Brooklyn, and afterward played a short season with Edwin Booth at Booth's Theatre, wherein he found his first metropolitan opportunity of note as François in Richelieu. During the season of 1880-81 he was at the Boston Theatre.

The following three seasons he was with Lawrence Barrett, with whom he appeared as Marc Antony, Edmund in Yorick's Love, Laertes, Cassio, Gratiano, and Paolo in Francesca da Rimini. From 1884-89 Mr. Skinner was a member of Augustin Daly's company, playing on the occasion of the first three trips of this organization to Europe, including Berlin, Homburg, and Paris engagements. During the Summer of 1889 Mr. Skinner produced at the Grand Opera House, Chicago, The Red Signal, the joint work of himself and his brother Charles. The season of 1889-90 Mr. Skinner spent with Edwin Booth and Modjeska, playing the parts of De Mauprat, Laertes, Del A'Quilla, Don Cæsar, Mortimer, Petruchio, Bassanio, and Macduff. He was the Romeo in a production of Romeo and Juliet for eight weeks at the Globe Theatre, London, during the Summer of 1890. For the two following seasons he was with Margaret Mather, being the manager of the company during the latter season.

Mr. Skinner has since been with Modjeska, last season appearing as a joint star. His starring tour next season will open at the Grand Opera House, Chicago, in September, and he will appear in two new plays, The King's Jester, adapted by Charles M. Skinner from Victor Hugo's Le Roi S'Amuse, and His Grace de Grammont, by Clyde Fitch. His company will include Frederick Morley, R. Peyton Carter, Wadsworth Harris, Frank Sylvester, Mark Fenton, J. H. Bradshaw, John Burgess Weeks, William Wadsworth, L. H. MacNichol, Charles O'Malley, Maude Durbin, Rose Sherman, Sarah Truax, Pamela Keith, and Maude Marean. His tour will be managed by J. J. Buckley. During the past season Mr. Skinner appeared in several characters new to him, and won special commendation for his Shylock.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REFLECTIONS.

A. Y. Pearson arrived in the city last week from North Carolina, where he has resided for some time on account of ill health.

The Schenley Park Amusement company of Pittsburg has been incorporated with a capital of $800,000.

The Craig Comedy company recently stranded at Marlborough, Ulster county. It is said to have been organized in this city by persons who make it a business to advertise for "angels" whom they stick to as long as the money lasts, and who return to New York to begin operations again after every failure of funds.

Hattie Weems, a Baltimore actress, is rehearsing a company in that city preparatory to a starring tour in The Cricket on the Hearth, Esmeralda, and other plays, backed by local capital.

Sol Smith Russell will not produce his new play by E. E. Kidder until late in the season. A Poor Relation and Peaceful Valley with occasional performances of The Heir-at-Law and April Weather will constitute his repertoire.

It is reported that Camille d'Arville will play the title role in Little Christopher Columbus when it is produced here in the Fall. May Vohe plays the part in London.

May Fiske, the manager of an alleged British Blonde company, which had trouble at the Pavilion Theatre in North Adams, Mass., last week, was arrested in that place twice in one day for drunkenness, and the second time was fined $10. After being released on bail after the first arrest, she was taken again within an hour. She had procured the arrest of her advance agent, Harry Vickers, on a charge of stealing $80 worth of paper, which he claimed he was only holding to secure the salaries of himself and wife. He was released.

W. D. Botto has returned from Atlantic City, where he went to arrange matters for his stock company. He and the management of the house could not come to terms, and the date was accordingly canceled.

Marie Haynes will play the adventuress in The Police Patrol.

Minnie Thurgate will play a part and do a dancing specialty in Our Uncle Dudley.

Frank G. King, for the past two seasons with Frank Mayo, will play leading comedy business with Sadie Hasson in A Kentucky Girl.

George Farren will be business manager and treasurer with Milton Nobles. John H. Ready will be stage manager with that star, and Henry Pierson will play the heavies. Mr. Nobles' season will begin at Niblo's on Aug. 27 in From Sire to Son. The week following he will play Philadelphia, and then he will go South via Richmond, remaining in the Southern States until December. Mr. Nobles will go as far West as Denver, and will fill his Eastern engagements in January, February and March.

A. B. Anderson, of Montreal; C. H. Hall, of Johnstown, N. Y.; F. M. Taylor, of Newburg; E. A. MacFarland, manager of The Old Homestead; and Daniel Shelby, of Music Hall, Wilkesbarre, are in the city, with headquarters at 25 West Thirtieth Street.

A musical composition by E. J. Abram, entitled "The Indian Sun Dance," was performed by the Seventh Regiment Band in Central Park on Sunday.

E. E. Rice has almost completed the organization of the 1492 road company.

W. H. Rowles will leave New York for New Orleans the latter part of this month.

Henry S. Chatfield, a lawyer of Brooklyn, was committed in the Tombs Police Court last Friday in default of $1,000 bail, on a charge of retaining $400 of the proceeds of a note given to him for collection by John B. Studley, the actor. The note was made by Margaret Mather, and was for $1,027.

Edwin Milton Royle is the latest recruit among the wheelmen in the theatrical profession.

The Professional Woman's League will give a house warming and reception, to which men will be invited, on Sept. 3.

John H. Pierce, manager of the Lyceum Theatre, at Rochester, arrived in town last week.

A motion was made before Judge Van Wyck last week to punish James C. Duff for contempt of court in failing to appear for examination in supplementary proceedings upon a judgment for $263 obtained by Herndon Morselle, formerly a singer in his company. Judge Van Wyck has given Mr. Duff the alternative to appear for examination at the convenience of Miss Morselle or be committed.

B. J. Falk, the photographer, has just returned from a trip to the Adirondacks.

The rehearsals of the Della Fox company will begin at the Casino next Friday.

SAFETY IN THEATRE CONSTRUCTION

The second paper in the series on "Modern Theatre Planning, Construction, Equipment and Management," by William Paul Gerhard, C. E., appears in the *American Architect and Building News* for July 7. A résumé of the first article was printed in a previous issue of THE MIRROR. In the second paper Mr. Gerhard discusses the construction of theatres and all requirements for fire-prevention.

Mr. Gerhard holds that the method of construction and the building materials used should be regulated by strict building laws. Woodwork is to be avoided in the construction. Its use must be restricted to the trim of the doors and windows, the usual doors, and the auditorium floor and platforms. The floors of corridors, foyers and lobbies should be tiled. Wooden wainscoting should be avoided, and marble or tiling for stairs, lobbies and foyers and toilet rooms, and stucco work for the decoration of the auditorium and the boxes should take its place. Exposed iron-work is unsafe, except when cased with fireproof material. Brick and terra-cotta should be used in preference to stone.

All main division-walls should be strong and solidly built of brick. These, as well as all staircase walls, should be run at least three feet above the roof to form fire-walls. All vertical and horizontal divisions should be fireproof, referring not only to the main divisions of the plan, but likewise to all partitions. The external and internal walls must be well bonded together. Openings in fire-walls should be closed with fire-resisting doors. These doors should have stone saddles, and should be constructed either of boiler iron, or, better, of double layers of planks of oak, lined on both sides and at the ends with tin.

The stage proper should especially be made as fire-resisting as possible. The floor of the stage must necessarily be constructed of wood, on account of the numerous traps, but the fixed portion of the stage floor in the wings or sides of the stage, the entire fly galleries, and the gridiron, or rigging loft, except the wooden flooring covering the same, should be built of iron or steel beams and made fireproof, and the pin rails of the fly galleries should be of iron or steel. The roof of the stage should be constructed of iron and covered with slate, tile, or other fireproof material.

In the fitting up of the under stage, woodwork should be avoided. Much of the equipment of the whole stage, the stage machinery, the traps, the fly rails, the hoisting apparatus, etc., could be made safer and more durable by substituting iron and steel for wood, by using hydraulic lifting machinery with steel wires in place of the old-fashioned hoists, sheaves and ropes, still so much in use. A number of European theatres, such as those at Halle in Germany, and at Buda Pesth in Austria-Hungary, and the Royal Prussian "Schauspielhaus" in Berlin, have been fitted up in this manner with most satisfactory results. This advanced method of stage construction has been adopted in the Auditorium Theatre in Chicago. The "Asphaleia," a society organized in Vienna soon after the destruction by fire of the Ring Theatre in that city, formulated these plans, and also insisted that much of the scenery and scene setting should be painted on thin sheet iron, held in light iron frames.

Wherever woodwork is necessarily employed in the construction of the stage and its accessories, it may be made fire-resisting by impregnation, or at least by the application of fireproof paint. Even the ordinary whitewashing of woodwork helps to protect it.

The proscenium wall must be a fire-wall built of brick, and the stage opening should be arched over. The molded frame or other finish, and all decorative features around the proscenium opening should consist of incombustible material.

The auditorium should be fireproof in all its parts. The main floor and the tiers should be constructed of fireproofed iron beams, and brick or tile arches. Iron columns for the support of iron girders should be encased with fireproof materials. The fronts of galleries and balconies should be formed of fireproof material. The ceilings of the auditorium, the balcony, and the galleries should be fireproof. The auditorium roof should be constructed of iron, and the roof covered with slate or tile. All boxes in the auditorium and the partitions between boxes, should consist of fireproof material. Plaster should be used in preference to wood or papier-maché for the decorative treatment of the boxes.

The upper floors in the auditorium may be laid with wooden boards, but there should be no hollow spaces underneath, and the floors should be laid on sleepers deeply bedded in concrete. The ceiling of the cellar should be fireproofed with I-beams and brick arches, or other fireproof construction, except directly under the middle portion of the stage.

The actors' dressing rooms and all other rooms necessary on the stage end of the building should be fire-proof in all parts. The walls and the corridor separating the dressing rooms from the stage and all dressing room partitions must be fire-proof. All doors should be of iron or fire-resisting construction. All shelving and cupboards in all dressing rooms, property rooms, wardrobes and storage rooms should be constructed of metal or slate, or other approved fireproof material.

All halls, passages and foyers should have fireproof ceilings and floors, and all staircases should be constructed in a fire-proof manner.

All partitions must be built of fire-proof blocks. There should be no canvas covering of walls, and wooden wainscoting should be used sparingly and only when applied directly to solid fire-proof filling.

All windows in a theatre should be arranged to open, and none of the windows in outside walls should have fixed sashes or iron grilles.

All stairs and exits must be so arranged as to disperse an audience as quickly as possible. The emptying of a well-planned theatre should not require more than two or three minutes. All stairs in a theatre should be fire-proof and encased in fire-walls. Open stair-well construction should be avoided as dangerous. Winding stairs should be prohibited, except in case the winders have treads not less than 7½ inches wide at the narrowest part. The stairs for the balcony and gallery should not communicate with the cellar, so that smoke from a cellar fire may not rise up through the staircase.

There should be at least two entirely separate stairs for each part of the audience, one for each side of the building. There should be more stairs and exits for the gallery, as this part of the audience is the one most endangered in a panic. The stairs serving different tiers should not communicate with each other, and the meeting of two streams of people on the same stairs should always be avoided. Each portion of the audience, the parquet, the balcony and the gallery should leave by separate stairs and exits. Each tier should also have separate wide corridors running all around and leading to a foyer and to the staircases. All passages leading to exits must be at least four feet wide.

All exit doors must open outward, and stairs and exit doors should be opened at each daily and nightly performance. Exit doors should have proper bolts at shoulder height. All exits should be as conspicuous as possible, and should be plainly marked in large, legible letters, and all doors not leading to exits should be lettered "no exit." Each tier should have exits to at least two well-constructed outside iron fire-escapes, to be used in case the retreat of the inside stairs is cut off by smoke. These outside fire-escapes must be built sufficiently strong to carry the weight of a large crowd.

The stairs and exits for the actors and stage hands should be entirely separate from those for the spectators, and there should be at least two such stairs and exits, preferably one at each end of the stage. There should also be fireproof stairs leading from the fly-galleries and the rigging loft, one on each side of the stage, these places being, in case of a stage fire, among the most dangerous, owing to the rapid rising of the smoke and the flames.

There should be well fastened iron ladders provided on the outside courts and leading to all roofs of the building for the use of the firemen.

Aisles should never be obstructed by camp-stools or movable chairs, nor should standing in the aisles be permitted. The framework of the chairs should be constructed of fireproof materials, the chairs should be firmly and well bolted, or otherwise fastened to the floor, and the seats should preferably be automatic, *i. e.*, self-raising. In any case, they must be hinged so as to be easily raised and placed out of the way to facilitate the emptying of the rows of seats. Movable chairs should be allowed only in the boxes, and for each of those the number of seats should be limited.

The stage opening in the proscenium wall should be closed by means of a fireproof curtain, entirely separating the stage from the auditorium. In European theatres wire gauze and corrugated iron curtains have been tried. Of the various kinds Mr. Gerhard prefers thick woven asbestos fireproof curtains as they are lighter and more easily handled than iron curtains and prove well adapted to check the spread of flames and keep back the smoke at least sufficiently long to permit the complete emptying of the theatre. The asbestos curtain should travel in grooves and should fit the proscenium opening as closely as possible. As a further protection of the proscenium opening there should be a 2½-inch perforated copper pipe, fed from the sprinkler tank by means of shut-off valves operated from the prompter's side of the stage, the descending stream of water forming, when set in operation, an efficient water curtain.

Every theatre stage should be provided in its roof with one or more large metal flues, or ventilators, or with ventilating sliding sky-lights operated by means of ropes and counter-weights controlled at the level of the stage, or arranged to work automatically by the burning of a hemp cord in case of a stage fire. The object of this ventilator is to provide an outlet and ready means of escape for the thick smoke and the fire gases. On the average, only five minutes elapse between the appearance of fire in front of the proscenium opening and the total extinction of human life by smoke and fire gases. This worst of all foes, smoke, must be kept from the audience by all known means.

All stage scenery and scenic paraphernalia, the wings, the borders, the drop scenes, and the set-pieces should be made as fire-resisting as possible by chemical treatment. The fire-proof treatment of scenery is required in the New York theatre law, but practically the law is a dead letter.

The stage construction and machinery of the majority of theatres is antiquated, and the system followed from time immemorial is susceptible of much improvement.

A novel plan of stage construction was offered and seriously entertained for the new Paris Opera House. This was to divide the whole stage into small platforms, each supported on pistons moving up and down in hydraulic presses. A lever, put in motion by the stage manager, would thus elevate or depress any section of the stage to the height or depth required. This system, which was rejected by the Paris Opera House, because the space below the stage was lost, being filled with pumps and apparatus, and was actually adopted at the new Vaudeville but never came into use, has since then been introduced into a number of smaller theatres with absolute success. Its great advantage consists in reducing the risk of fire by substituting simple iron construction, iron supports and iron machinery for the innumerable wooden traps under the stage and by replacing the inflammable canvas and gauze scenery stretched on wooden frames by scenic decorations painted on sheet-iron, held in light iron frames. Woodwork is used only for the stage platforms, but not for their support. Independent of this system, several European theatres have adopted iron in place of wood for construction and steel wires in place of hemp ropes for hoisting apparatus, notably in the new theatre in Rouen, France; the new Hofburg Theatre in Vienna, and the Royal Theatre in Edinburgh.

The Buda-Pesth theatre has its whole stage floor divided into many traps of different size and shape, some circular and some oblong, which are operated by pistons, worked by hydraulic power. By touching a lever any section can be raised, lowered, or inclined, and thus the stage may be transformed into terraces or gradual inclines, instead of the usual method, consisting in building up such scenery on the stage. The rigging loft is constructed entirely in iron.

The heating of a theatre should always be done by a centralized system, in order to avoid the necessity of having many fires to look after, and of having a number of smoke flues, each of which constitutes a danger. Heating by warm-air furnaces is only adapted for very small theatres, and even in these it is objectionable on account of danger of fire, and because it rapidly dessicates woodwork and scenery, and renders the same still more easily inflammable. The choice of the system for larger buildings lies between warming by steam and by hot water. Whichever system may be preferred, the auditorium should mainly be heated by the indirect method—a constant supply of fresh air suitably warmed at heating stacks, placed at the basement or cellar ceiling. Care should be taken to keep the stage building at such a temperature, even when there are no performances, as to prevent the freezing of the water in the fire stand pipes and in the automatic sprinkler. The steam boiler must never be placed directly under the auditorium, or the stage. It is desirable to place it in a separate and detached building, or at least to remove it to a vault under the sidewalk. All steampipes must be kept from direct contact with any woodwork, and they should be encased with double thimbles when they pass through floors, to avoid the danger of wood becoming charred and ignited. Floor registers are objectionable, and are not permitted by the New York theatre law.

As regards the safety system of lighting, the introduction of incandescent glow lamps for the lighting of the stage and scenery increases the safety of a theatre building perhaps more than any other safety appliance. The wiring should be done in the best manner, according to the rules of the Fire Underwriters.

Where a theatre depends on gas, the gas piping should be arranged with extreme care, and the management of all gaslights should be under the control of a specially trained employé. All gas pipes should be of wrought iron, and no lead or other pipes should be permitted. All open flames should be kept safely away from woodwork. The footlights should have a wire network, and should be protected with a strong wire guard, two feet distant from the footlights. All border lights should be suspended by wire ropes. The lights in the wings should not come lower than five feet above the stage level.

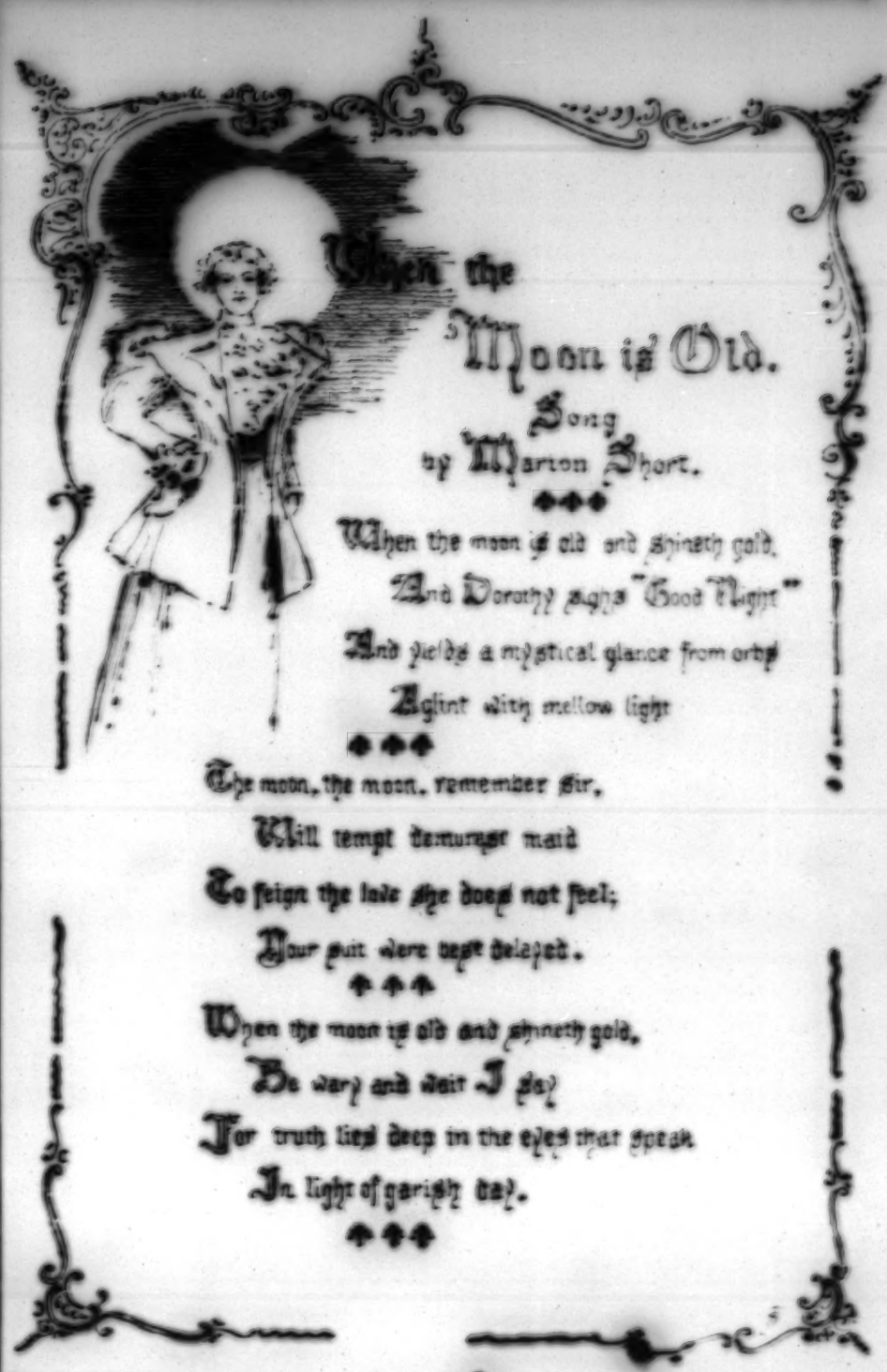
Provision should be made for plenty of gaslight in all the dressing rooms, otherwise the actors may feel tempted to use candles in "making up."

Where lime or calcium light is used on the stage for special illuminations, it should be most carefully handled and manipulated.

Every theatre should in addition to the gas or electric light, have an auxiliary system of lighting, the passages, corridors, and all stairways and exits by means of oil lamps or candle lanterns, so that in case the gas is turned off, as happened in the Vienna Ring Theatre and the Brooklyn Theatre fires, or in case the electric light fails, the exits and stairways are not left in total darkness.

The Frankfort-on-Main Opera House is protected by thirteen lightning-rods, subjected to inspection annually.

Regarding ventilation, the ventilators over the stage, when fully opened, should be larger than the combined area of the ventilators in the auditorium ceiling. This, together with the fact that the stage ventilator is nearly always higher than the one for the audience would assure a movement of air away from the auditorium toward the stage. To make quite sure of this, it is a good plan to have the vent registers in the ceiling of the auditorium controlled from the stage, so that in case a fire breaks out on the stage the person whose duty it is to lower the fireproof curtain, and to open the stage-roof ventilators, will also simultaneously close the vent register in the auditorium ceiling. The smoke and fire gases will thereby be effectively prevented from passing over into the auditorium. In any case the ventilation of the stage and the auditorium should be arranged entirely separate.


When the Moon is Old.
Song
by Marion Short.
When the moon is old and shineth gold,
And Dorothy sighs "Good Night"
And yields a mystical glance from orbs
Aglint with mellow light
The moon, the moon, remember sir,
Will tempt demurest maid
To feign the love she does not feel;
Your suit were best delayed.
When the moon is old and shineth gold,
Be wary and wait I say
For truth lies deep in the eyes that speak
In light of garish day.

A CIRCUS TOPSY-TURVY.

Lemon Brothers' circus tent was blown to pieces at Huron, S. D., last Wednesday night. Little Rosa, a snake charmer, was seriously hurt, and four showmen were injured. The attendance was small, or more serious results would have followed. The animal cages were overturned and monkeys, deer, and other animals liberated. The reptile cage was broken, and the snakes went among the crowd, creating great excitement.

REDUCED RATES TO CLEVELAND.

The Baltimore & Ohio R. R. Co. will sell excursion tickets from all ticket stations on its lines, East of Ohio River, to Cleveland, Ohio, for all trains July 9th, 10th and 11th, valid for return trip until July 31st, inclusive, at reduced rates. The rate from New York will be $13.00; Philadelphia, $11.50; Baltimore, $11.00; Washington, $11.50; Cumberland, $8.50; and correspondingly low rates from all stations.

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IN OTHER CITIES.

LOUISVILLE.

The Four Seasons' co. is having a good time at Villa Ridge Inn, Pewee Valley. One entertainment a week is given, which is liberally patronized by the guests of the Inn and the people in the neighborhood. A performance will be given at the Auditorium 11, when the bill will be To Oblige Benson, The Obstinate Family, and Hoop-La, the latter Rosina Vokes' The Circus Rider. Previous appearances of this unusually excellent co. at the Auditorium have drawn very satisfactory houses.

The individual members of the co. are personally very popular, and Elita Proctor Otis, Burr McIntosh and Charlotte Neilson are being overwhelmed with social attentions. Seemingly these jolly Thespians are having a pleasant Summer.

The Musical Club's concert will be given 15. An excellent programme is promised.

The Sunday Concerts of Eichhorn's Orchestra at Phœnix Hill Park continue to draw well.

Currie Duke, the young violinist, has returned from the East and will spend the remainder of the heated season here.

Fred. Hudson has returned from St. Paul where he reports the Deshon Opera co. is having a prosperous season. Alice Verona, his wife, is the prima donna of the co. Mr. Hudson celebrated his return with a dinner at The Boston, when Manager Jack Riley and Ernest Aroni distinguished themselves as story-tellers.

Presley L. Hamilton, of Macauley's, is meeting with marked success with the series of river excursions he is managing.

Emil Bourlier, of the Masonic, has returned from New York with a date book filled with good attractions for the coming season.

The troubled waters in Elks affairs are becoming calmed. Ex-Grand Exalted Ruler Apperly speaks encouragingly of the Order. The local lodge will soon give, under the direction of W. S. Witman, a minstrel entertainment for "sweet charity" sake. Member of the Lodge will black up and do the regulation act. It is announced that James B. Camp, of the Auditorium, will do a song-and-dance.

The Thompson-James and Hynes will give a farewell concert at an early date. These fine musicians have made many friends during their brief stay in Louisville.

Louisville will not be in the Harris circuit next season. Messrs. Brown and Rielly have abandoned the Bijou, leasing what was formerly Harris', and will run it at popular prices. An excellent booking has already been secured. The name of the house will be changed, but just what it will be called is not yet decided upon. Manager John C. Rielly will personally conduct the affairs of the new house.

CHARLES D. CLARKE.

ATLANTA.

Herbert Mathews' Summer opera at the Edgewood Avenue Theatre has lost none of its drawing powers, and some new feature is constantly being added to strengthen this already strong co. This week Fra Diavolo is being sung, and the way in which it is given is truly captivating. Signor Pasquale in Fra Diavolo has made a big hit, and the manner in which he acts the role is purely Italian. Arthur Bell as Lord All-Cash proved to be better in this than in the roles he has hitherto been seen in here. The remainder of the cast, which is strikingly good, is: Lady All Cash, Rose Beaudet; Lorenzo, Albert Brown; Walteo, Carl Schultz; Zerlina, Adelaide Randall; Beppo, Henry Leone; Giacomo, Oscar Gerard. The sextette from Lucia is introduced nightly, and a distinct hit it is throughout. Albert Brown, I may pause to remark, quite surprised his auditors on the opening night in the sextette. On this occasion he surely was at his best, for he sang as we have never heard him before, and the plaudits encores he received were well deserved.

Manager Mathews has decided that Fra Diavolo is strong enough as an attraction to keep the house filled throughout this week, and has reserved the living pictures until week of 16.

Thomas Pratt is still in the metropolis in quest of specialties for the Edgewood Avenue Theatre.

Captain Sorcho and Herbert Welles left last week for Charleston, where they are soon to open an attraction.

Mr. T. C. Bolles, a prominent insurance man of Milwaukee, and owner of the Ridgewood Avenue Theatre, is in the Gate City making arrangements for the coming season. It is whispered that another story is to be added to this already charming playhouse, and that it is to be one of the most commodious theatres in the Southern circuit. Hub Mathews proved an eye-opener, and since he has had the management it has been a money-maker.

The suit brought several months ago by the Grand Rapids Furniture Co. vs. L. De Give for opera chairs has been decided in favor of the plaintiff. One of the points contended by De Give was that he was not liable to suit in the State Courts upon the grounds that he was a Belgian consul. Judge Van Epps decided that he was, and a verdict was secured by the Co. Mr. De Give then carried the case to the Supreme Court, and the judgment of Judge Van Epps has been affirmed.

ALF. FOWLER.

DENVER.

A very pleasing triple bill was given to the many patrons of Manhattan week of 9-14 in which the co. was conspicuous for good work. The programme consisted of A Pair of Lunatics, Little Mother, and The Silver Lining. The last was a first production of L. R. Bickford's little dramatic composition, founded upon the hopeless love of a criminal. The scene is in an old Virginia home, and the time at the close of the war. There are four characters represented. Euphemia Craig (Josepha Crowell), a spinster, who has the care of the old place in Virginia; her niece, Dorothy (Kate Blancke), a charming Southern girl, who has an absent lover in Richmond named Jack; an old darkey servant named Jared (John Maberi, and last the hero, who is known as Robert Trevarrow (James Neill), a criminal. Trevarrow is a visitor at the homestead, has reformed, and seeks the love of Dorothy, who is true to her absent lover. Trevarrow here shows his natural nobility of character. When he finds how hopeless is his love he entreats Dorothy to accept a sum of money to pay off a mortgage on the home for which Jack is working in Richmond. Dorothy firmly refuses to take the gift, and the hero in his great love for her uses this extremity to straighten matters so the lovers may be united. He discloses his identity, and tells her it is she who will expose him, and deliver him to the authorities, thereby earning the reward. Dorothy shrinks in horror from such a task, but Trevarrow threatens to kill himself with the pistol he holds, and compels her to write a letter to the sheriff to come at once. Previous to this Trevarrow had requested a white rose that bloomed in the window. The rose had been planted by Dorothy and her lover, and was not to be plucked until his return, so Dorothy has refused. As Trevarrow is led away by an officer, the rose furnishes a strong dramatic climax. It is plucked by Dorothy, and given to the unhappy man, and the little gem of a play ends. The title of the work though, is a misnomer. There is nothing silvery about the lining—in fact the pathetic side is never eliminated. The White Rose would perhaps be a better title. James Neill was fine as Trevarrow, and Kate Blancke's Dorothy was excellent. Enthusiastic calls for the author were given at the opening performance, but he didn't respond. In Little Mother, a two-act comedy by John Madison Morton, Annie Blancke distinguished herself as Kitty, the "little mother," in a line of work she has not been seen in, and Mamie Ryan, a very pretty girl, was charming as her sister Fannie. Of course, Harry Corson Clarke made the scheming old dentist as funny a person as could be imagined, and Alfred Fisher could not have been improved upon as Bobby Grimes. He was intensely funny. Miss Crossman did not appear during the week. She is in the cast of A Scrap of Paper week of 16-21. The week following another Denver author will have a hearing, a Mr. Platt, who has written a curtain raiser, called Bully's Betrothal. During this week, Victoria, by James Mortimer, author of Gloriana, will also be produced for the first time in this country by special arrangement with Mr. Sanger.

Gus Hill's World of Novelties will be at Klitch's week of 16-21. This has been a successful season at the gardens thus far.

John Drew appeared for the first time in Denver as a star at the Tabor week of 9-14 in The Butterflies. His business was large. Hallen and Hart 16-21.

This week winds up Pain's spectacle at Arlington Park.

The local co. presenting Merry Milkmaids will go to Colorado Springs next week for a performance. Harry Corson Clarke's mother, Mrs. Adele Clarke, will be associated with him in the dramatic agency and school he is about to establish in the Kittridge building.

Manager Giffen, of Manhattan, gave a banquet to the members of the co. and attaches of the theatre on the fiftieth performance.

W. P. PEABODY.

BALTIMORE.

The Digby Bell Opera co. opened a successful engagement at Ford's Grand Opera House on 9. The Mikado was presented in excellent style, and the applause was indicative of ample enjoyment on the part of the audience. Fatima Diard made a decided hit as Yum-Yum, and was the recipient of a number of beautiful floral pieces. Her voice is clear and musical, and her presence graceful and attractive. The Poo-Bah of George Broderick is the equal if not the superior of that of any of his predecessors seen here. He both sings and acts the part in a way that leaves nothing to be desired. Digby Bell was very amusing as Ko-ko, and kept his hearers in a state of continued laughter. Laura Joyce-Bell and Josephine Knapp were both heartily welcomed. The umbrella bearer of Charles W. Meyer was unique and irresistibly funny, and the chorus was made up of good voices and pretty girls. Mr. Montegriffo, who has sung here a number of times in grand opera, appeared as Nanki-Poo, and was cordially received. He was in excellent voice, and it is needless to say that Sullivan's music received a charming interpretation. This week we will have the Tar and Tartar and the living pictures. Extensive preparations have been made for this production of the living pictures, and they are looked forward to with interest.

Mabella Baker goes with Princess Bonnie next season. At present she is in the city with her husband, who is singing in the Digby Bell co.

Charles E. Mackey has been engaged by Sol Smith Russell for next season. Mr. Russell has secured a young man full of promise, and a thoroughly capable actor.

Henry George, aged nearly seventy years, was found dead in his room in this city, having died from hemorrhage. Mr. George was formerly an actor and played with the elder Booth and other celebrities.

Manager Tunis F. Dean has been confined to his home by illness, but he is now somewhat improved, and hopes soon to be able to leave the city for a rest at the seashore.

Digby Bell and several of the members of his co. are constant in their attendance at the baseball games here.

Fred. Bond, who is making such a success at the National Theatre in Washington, came over for a day to have a look at his friends and receive congratulations.

The ice machine still declines to work satisfactorily at the Auditorium, and as a consequence they have not been able to open the rink. Manager Kernan takes it philosophically, however, and says he still hopes to "get there."

George W. Rife, of the Holliday Street, told me that he remained at home this Summer intending to take a drive every afternoon, thinking it would benefit him as much as going away. In three weeks he has found the time for two drives, so he has given it up as an unsuccessful experiment, and will go to the seashore for a few weeks' rest.

WILLIAM J. O'BRIEN, JR.

KANSAS CITY.

The Kemper stock co. closed a very successful comedy season of eight weeks at the Coates 8. A very finished and artistic one-act piece written by Collin Kemper was produced 7, 8 for the first time and was unanimously regarded as quite successful. The title was Looking in Another Man's Garden, and the tale prettily unfolded was of a manly and noble young boy whose ideas were all of a lofty and romantic style like the chivalrous knights of old. One by one his ideals were stricken and the things dearest to him were taken away or turned from him, all of which he bore in a heroic and noble way. His dog, the friend of childhood, bit at him, his dear old home and garden were sold for the debts of his elder brother, and finally he saw his sweetheart receive the betrothal kiss of his brother. The disillusion was complete, and with a heartrending sigh of disappointment he resigned himself to the fate of considering the happiness of others which he mournfully described as "looking into another man's garden." Pretty little Una Abell made a distinct hit as the boy Don. The co. will give an elaborate pastoral performance of As You Like It at Fairmount Park 14.

They will also give a benefit to the Coates' stage hands at Music Hall 11.

The painters and decorators are in full swing at the Coates now, and are transforming the interior decorations into the latest and final styles. All new draperies, carpets, etc., will be put in, and it will be strictly in keeping with the high class fashionable patronage which is the features of its clientele.

Divorce will be produced 13 at the Ninth Street Opera House by a local cast for the benefit of the fund being raised to properly mount "Joe," one of the famous fire team that carried off all the honors at the London Fire Tournament last year.

Lon Hudson has gone to New York on business for the Coates.

Fukino's Japanese Troupe is drawing well at Washington Park, and Pauline Nana's Hypnotic Lions have moved over to Troost Park.

FRANK B. WILCOX.

ST. PAUL.

At the Metropolitan Opera House the William Morris co. produced Sardou's comedy, Our Friends, 9-14, opening to a good house and an appreciative audience. The part of Dr. Tholosan was assumed by William Morris in a finished manner. Ben Johnson was at home in the difficult part of Cassande and well earned the applause he received. Lenora D. Bradley was very attractive as Cecile. Hudson Liston is a good comedian. He was excellent as Marecot. Maurice Freeman was clever as Maurice. John J. Collins as Vigneaux made the part a feature. Herschell Mavall was excellent as Abdallah. Etta Hawkins was very pleasing as Raphael. Francis Whitehouse was charming as Benjamine. Carrie Strong was effective as Madame Vigneaux. Ruth Russell as Jenny, Frank Opperman, Albert Earle and Louis Le Roy did good work. The play was well staged and the co. gave an even performance throughout. The co. will present The Corsican Brothers week of 16-21.

The races of the Twin City Jockey Club and the tree attractions at the lakes draw a large patronage.

Although the attendance at the Metropolitan is fair to good, yet the really good performances and attractive productions given by so excellent an organization as the William Morris co. well deserve a much better patronage.

Litt's Grand Opera House was dark week of 9-14. Manager Kingsbury expects soon to open with the Andrews-Deshon Comic Opera co.

GEORGE H. COLGRAVE.

WASHINGTON, D. C.

Manager Charles A. Shaw's popular stock co. at the New National Theatre are winning golden opinions on every side for artistic interpretation and thoroughness in presentation of light and serious work. The co. individually and collectively are immense favorites and the attendance nightly has been excellent notwithstanding quite a spell of exceedingly warm weather. The bill week of 9-14 was Sydney Grundy's three-act farcical comedy, An Arabian Night, and the performance was conspicuously brilliant and praiseworthy. The cast was admirable. Frederick Bond as Arthur Hummington, Charles Mackey as Ralph Omerod, Joseph Wheelock, Jr., as Joshua Gillibrand, Percy Winter as Dobson the valet, Maud Haslam as Mrs. Hummington, Mrs. Agnes Findlay as the mother-in-law, Mrs. Gillibrand, Frances Stevens as Daisy Maitland, Mary Sanders as the India Rubber Girl, and Abbie Johnson as Barbara the maid, were very clever. Abbie Johnson, a bright and talented Washington girl, made her debut and was most favorably received. The comedy was handsomely staged. On an Island, capably interpreted by Mary Sanders and Joseph Wheelock, Jr., was a charming curtain raiser. Robertson's School is in course of preparation.

The second week of the vaudeville at Albaugh's Grand Opera House continued to excellent business. The living pictures are a great drawing card, and the thoroughly excellent vaudeville in connection formed a strong entertainment. That this class of amusement has grown into strong popularity is evidenced by the continually increasing numbers—large in numbers and high in social standing. Among the new living pictures may be mentioned "Comrades" and "The Bathers," pleasing additions to a list of twenty. Helen Mora, the singer, in new selections, has become a pronounced favorite, and Little Freddie renewed the previous week's success. Of the newcomers, Ward and Vokes as Percy and Harold, the Dixon brothers, musical clowns; the De Forests, whirlwind dancers; Lillie Larkelle in popular songs, and Annabelle in original creations of the serpentine dance met with recognition of a pronounced favorable nature. Manager E. H. Allen, who weekly visits New York for the purpose of personally selecting his co., promises great things for the coming weeks of the variety season.

Robert Downing, who opens his traveling tour at the National Theatre during the Knights of Pythias Conclave beginning Aug. 27, will present Damon and Pythias, Virginius, Richard the Lion-Hearted, Ingomar, and The Gladiator. A novel feature of the last named will be the introduction in the arena scene of Cambello the champion broad swordsman. Mr. Downing is deeply interested for the moment, in a patent right for an improved sliding door for box freight cars for which he holds a controlling interest. It is a clever thing and railroad men who have viewed it are decidedly of the same opinion.

Charles Coote, who closed with the new National Summer Stock co. 7, sailed at once for London, England, where he will originate the part of an American dude in the new farce comedy which Willie Edouin will produce at the Strand Theatre early in August. Mr. Coote has been re-engaged for next Summer's comedy season here.

The Lyceum Theatre is dark, and will remain so until the commencement of the regular season, Aug. 13. William Ballauf, Jr., business manager and treasurer will spend his short vacation on the summit of the Blue Ridge, near Deer Park, Md.

James T. Galloway, for the past ten seasons with Evans and Hoey in A Parlor Match, goes with Shore Acres next season. He is here enjoying a brief relaxation from duties, fishing, etc., at his cottage at Four Mile Run, Va.

A double balloon ascension and parachute drop, by Professor Mack and Ruby Deveau, at River View, Sunday, was unprecedented for height of the ascension and length of distance from the starting point, covered in the descent. The attendance was so great that extra boats were necessary to carry the crowd.

Manager Grant Parish on his next trip abroad sails Sept. 22 on the *Thingvalla* direct for Christiania, Norway, visiting thence in rotation Stockholm, Copenhagen, Berlin, Dresden, Vienna, Constantinople, Athens, and through the Holy Land to Egypt. Home via Marseilles and Havre.

Prof. W. H. Dawson gave daily exhibitions of tight-rope walk walking at Bethesda Park during this week.

Jim Murphy, a bright young comedian with talent to spare, will be a member of Tim Murphy's co. next season. Jim is Tim's brother, and a credit to the relationship.

The painting of the panorama of the Battle of Gettysburg, on exhibition in the Cyclorama Building, was sold at auction 12 to Alphose W. Benoit for the sum of $775. The sale was made on a suit brought by Mr. Benoit in 1892 against the Union Square Panorama Company of New York to collect notes for $700. It is understood that the panorama will continue in the present building under the lease of the old company. The sale was consummated on the part of the authorities by Deputy Marshal W. B. Robinson.

Ormond H. Butler's New Bijou Theatre opens a preliminary season with Barlow, Dobson and Powers' Minstrels Aug. 9-11.

BUFFALO.

Nothing but living pictures seem to be able to pull through the Summer at the regular theatres. The Lyceum, under M. S. Robinson, is doing a thriving business. Last week the stock co. presented Editha's Burglar and Sweethearts, but the crowd were evidently there for the purpose of viewing the animated pictures.

The Star Opera co. has collapsed despite strenuous effort to stand the strain. Mr. Carroll of the co. endeavored to run it on the co-operative plan, but the chorus were able to stand it but one week at $2.50 per capita. Mr. Parke, of the Star, extended every courtesy to the newspaper men, and the co. was an excellent one, but after the departure of Bettina Gerard the crowds began to wane.

Shea's Music Hall is drawing well. Josephine Sabel is singing "Somebody Loves Me," and he is not the only one either, as Josephine has become a great favorite, and will remain during the Summer.

BRET HART.

MINNEAPOLIS.

At the Bijou Opera House the Deshon-Andrews Opera co. gave The Bohemian Girl to a large sized audience 8, and made a decided hit. The parts were all well taken. Myra Morella did not appear, owing to a slight indisposition, but resumed her part of Arline Monday night with great credit to herself. The extreme hot weather and the strike are affecting business considerably even at this popular house.

The Grand and People's Theatre are both dark.

The Iowa State Band of Des Moines, Ia., is giving daily concerts at the Lake Harriet Pavilion to large audiences.

F. C. CAMPBELL.

THE THEATRICAL MECHANICS.

Officers and members of the Theatrical Mechanics' Association are invited to send news items concerning themselves or anything pertaining to their respective Lodges.

Rochester Lodge on Sunday, July 1, entertained Grand President W. E. Meredith, of Toronto, Can. A committee composed of President Army, Vice-President McCarthy, Recording Secretary Bauer, Treasurer Fromm, and Budd Burke, of Omaha Lodge, drove to capture Mr. Meredith as soon as he landed, and with him had breakfast on the beach. Dinner was enjoyed at Windsor beach, and later Mr. Meredith made a speech in the Lodge room. Supper was had at Irondequoit Bay, and the visitor expressed such satisfaction with his entertainment that he promised to come again and remain for several days.

CORRESPONDENCE.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (Lawrence Hanley, manager): In Idaho June 25, 27; Pink Dominos 28 were presented by the stock co. Madame Modjeska in As You Like It 29, 30; all to good business.——LOS ANGELES THEATRE (H. C. Wyatt, manager): Queen Esther, local, 29, 30.——BURBANK THEATRE (Fred. A. Cooper, manager): Large houses greeted Charles Gardner's Father-land week ending 30. The Bottom of the Sea 2.——ITEMS: Frank W. Conant, for the past season manager of the Robin Hood Opera co., is busy returning the greetings of his legion of friends. He will spend his vacation with his mother who resides here.

CONNECTICUT.

NEW HAVEN.—GOSSIP: There is nothing of a theatrical nature going on in the city. Poli's Wonderland is making extensive alterations by which the seating capacity will be increased about 300 more than at present. The Grand and Hyperion are being cleaned and made attractive for the coming season. At Savin Rock there is the usual Summer variety entertainment given gratis by the railroad company. At Pico Park (Double Beach) which H. B. Plant, the millionaire steamship man, is trying to boom, this week they are giving a series of Living Pictures under the management of Dale Armstrong of Poli's.—The rumor that Dr. Skiff was to rebuild the New Haven Opera House was founded on fact, but it is said he lost considerably in the Bear Valley Irrigation Co., and has given up the rebuilding of the Opera House.

ILLINOIS.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Eunice Goodrich and her co. closed a week's engagement 7 to fair business.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The World did not prove to be a drawing attraction 4, and was presented to a small house. The annual meeting of the Opera House Association was held 5. The officers elected were: Hon. J. H. Sherrall, president; R. H. Tinker, vice-president; C. C. Jones, secretary and manager.——ITEM: The Opera House season being practically closed, Treasurer Maurice Field has been engaged to manage the electric launch lately placed on Rock River, and he has now assumed the title of captain.

CHAMPAIGN.—CASINO THEATRE (B. F. Harris, manager): Wells and Monro, J. W. McAdams, and Gracey and Burnett in team work and specialties 7-9 to very good business. The Great Adams Family 9-15.

CLINTON.—FAIR OPERA HOUSE (John B. Arthur, manager): The Boston Comedy co. 2-7; fair business. Season closed.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Barhydt and Co., managers): Dark.——ITEMS: The Andrews Opera co. are negotiating for the lease of Sylvan Park to give Summer opera at popular prices. Their agent, who is canvassing the city, is meeting with very good success, so much so, as to guarantee the management to undertake the task. Frank Deshon (Peoria's favorite) will probably be in the cast as leading comedian.—Walter Gilmore, of Hanlon's Fantasma co., is in the city visiting relatives. "Walter" has the distinction of being the "understudy" of Colonel Sam Fletcher, who is justly proud of him.

FARMER CITY.—YOUNG'S COLUMBIAN OPERA HOUSE (W. S. Young, manager): Hamilton's Ideal Theatre co. in White Hussar and repertoire 3-7; crowded houses; general satisfaction.

INDIANA.

ANDERSON.—U. R. K. OF P. PAVILION (Harriman and Clark, managers): The Imperial Opera co. opened the Pavilion to S. R. O. 4. The engagement is for ten days. They will produce some of the latest comic operas. They played Said Pasha 4, 5 and Pirates of Penzance 6, 7. Dan Packard and Albert Denier were excellent, but the rest of the cast were disappointing. C. B. Cramer is owner and manager and W. D. Meek advance agent. The co. was organized in Chicago and Anderson was the first stand.——ITEM: The clam bake and ball given by Anderson Lodge, No. 209, B. P. O. Elks, at West Muncie, was quite a success and the best thing of the kind ever given in Anderson.

IOWA.

FORT MADISON.—NEW OPERA HOUSE (R. Ebinger, manager): Lyceum Theatre co. (Hammond and Stewart, managers) to poor business, closing 7. After filling a week's engagement here they stranded. The co. went to their homes, most of them living in Kansas City.

FORT DODGE.—FOSSLER OPERA HOUSE (G. F. Rankin, manager): GOSSIP: Manager Rankin is now in Kansas City and Omaha, and expects to stop in Chicago on his return, where he will book some of the leading attractions for next season. Clark Comstock and wife, Laura Howard, are spending the Summer here previous to going out in September with the Woodard Theatre co.

OSKALOOSA.—ARENA: Sells Brothers' Circus 5 to satisfactory business.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (G. L. Black, manager): Frank Norcross, Minerva Dorr, and a splendidly-balanced co. presented Jane to large and delighted audiences 4, 5. More plays of this stamp by capable cos. would cause a boom in theatricals in this city.——ITEM: Jane was played to big business both in Vinalhaven and Camden 6-7.

PORTLAND.—PEAK'S ISLAND PAVILION THEATRE (P. J. McCallum, manager): The Village Blacksmith, 2-7, was finely staged. The New Magdalen 9-14; big houses.——ITEMS: Maud Edna Hall, the Pavilion's leading lady, has the most exquisite gowns ever worn in this house, and is winning much commendation from the women.—Edward P. Sullivan is at Peak's for a vacation.—Manager Tuttesbury, of Portland Theatre, is in Boston.—Whiting Allen, advance for Forepaugh's shows, which exhibits here 31, was in town 10.

MASSACHUSETTS.

HOLYOKE.—PAVILION THEATRE (Alf. T. Wilton, manager): For week of 9-14, the Heistroms, Essie Graham, Murphy and McCoy, James E. Black, Richmond and Glenroy, Sheridan and Forest, William H. Burke, the McCarthys, Dorothy Drew and Stewart and Gillen.

LOWELL.—LAKEVIEW THEATRE: The Gilbert Opera co. presented Said Pasha for the second week to good business. The co. is giving satisfaction. Raymond Hitchcock and Tom Callahan furnish plenty of fun with local gags. The Mascot next.

SPRINGFIELD.—PAVILION THEATRE (Charles W. Fonda, manager): The following people were among those who appeared at this theatre week of 9-14: The Heistroms, Essie Graham, Murphy and McCoy, James E. Black, and Richmond and Glenroy. Engaged for week of 16-21: Frank Riley, Dryden and Mitchell, Taylor and Graff, John and Lillian Black, Maude Douglas, Eddie McDonald, Gordon Sisters, Minnie Cline, and Morton and Eckhoff. Business has been fairly good.

MISSISSIPPI.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): House closed for the season, July 29. Summer and undergoing thorough repairs. Rothenberg is now in New York, but will be here for next season, which will open 2[illegible]

guarantee theatregoers here the best attractions they have ever had. There is a movement on foot to organize an Elks club in this city. It will open with about forty-nine charter members, among them the representative business men of the city.

GREENVILLE.—The next season promises to be a good one for attractions, as Manager Langford is now in New York with a desk at Klaw and Erlanger's, booking the best cos. over his circuit.—Mabel Paige comes for a week in January, playing during her engagement a bright three-act comedy, Hannah, by Ida C. Ward, of this place.

MINNESOTA.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Pearl Melville co. opens the week of 9 in repertoire. This is the co. that played a week's stand last season as the Baldwin-Melville comb. and packed the house nightly. Walter Baldwin is still at the helm as manager. Jane Aug. 3.

CROOKSTON.—GRAND OPERA HOUSE: (F. E. Hertz, manager): Ida Van Cortland 2-4; good co.; poor houses. Jane 14.

MICHIGAN.

MARQUETTE.—OPERA HOUSE (Russell and Hornstein, managers): McGibney Opera co. 4; small audience; performance fair. Your correspondent is of the opinion that if this co. would return to their concert work, introducing specialties, it would give more satisfaction. Kendall's Kids 18, 19; changed from 3.

NEBRASKA.

KEARNEY.—OPERA HOUSE (A. H. Murray, manager): Richards and Pringle's Minstrels 4; good audience; very satisfactory attraction. Colorado Stereopticon Views 5; small house.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Maud Isabel Eutwistle, supported by a co., selected by her tutor, Joseph Proctor, will essay the role of Rosalind in As You Like It 19.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Gustave Frohman's Jane, preceded by the curtain raiser, The Violin Maker, to fair business 6.—ITEMS: Lemen Brothers' Circus are strike-bound here and are showing at 10-20 cents. Charley Madden, their press agent and clown, has made a host of friends in our city.—Francis Walker, the celebrated basso cantante, arrived in our city to-day from London, England, for a six weeks' visit with Walker Brothers, managers of our theatre.

NEW YORK.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and co., managers): The regular season at this house will be opened by Dockstader's Minstrels 21. The management propose to play only first-class attractions this coming season, and have only one attraction each week.—NEW GRAND OPERA HOUSE (T. E. Smith and Co., managers): Dark.—ITEMS: The preliminary arrangements for an open-air performance of Shakespeare's Comedy, A Midsummer Night's Dream, on the spacious lawns of the Grand Union Hotel, Aug. 3, are now being carried on between James W. Morrissey, business manager of the Madison Square Garden, N. Y., William Seymour, of the Tremont Theatre, Boston, and W. E. Wooley, proprietor of the Grand Union Hotel. Mendelssohn's music of A Midsummer Night's Dream will be performed by an orchestra of ten musicians under the personal direction of John Lund, who won the first prize at the recent Saengerfest at the Madison Square Garden. It is proposed to make the cast of characters a notable one.—T. T. Hayden, the blind amateur actor from Brooklyn, was in town 2.—The Clarendon Hotel orchestra, under the leadership of Eugene Melville of New York, who claims to be the youngest musical director in the United States (aged nineteen years), gave their first concert 9, which was of a high order of merit.—Prof. Guyon's orchestra has been engaged to play at Thomas Lake House, Saratoga Lake, during dinner hour, 4 to 8, for the season.—Charles H. Van Arnum, jr., of Troy, has been engaged as master of ceremonies at the Grand Union Hotel for the season.—Karl S. Connell, of New York, instructor of music in the Syracuse Conservatory of Music, will be master of ceremonies at the Clarendon Hotel for the season.—Prof. J. A. Mahler has again returned to Congress Hall as master of ceremonies, this being his sixteenth season at this house.—Frank Hunter Potter, of New York, the tenor, sang in Bethesda Episcopal Church, Sunday, 8, before a large congregation.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Carleton Opera co. appeared in Nanon, Fra Diavolo, and Erminie 9-14 to good-sized audiences who were greatly pleased with the good work of the co.—ITEMS: At the Auditorium, Ontario Beach, the management of Jesse Burns attracted appreciative audiences 9-14, presenting Chimes of Normandy and Erminie.

SYRACUSE.—GOSSIP: The Baker Opera co. finished a week of fair business 7 at Jacobs' and closed season.—Cleveland's Minstrels come to the Wieting 12.—Manager Kerr has just returned from a successful fishing trip.—I had a pleasant chat with Sydney Armstrong 9 who is visiting in this vicinity.—Charles H. Riegel and Billy Griffin, of Griffin and Mayo, both resident professionals, are in town.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Mora and co. began their Summer season 9 to good business. The co. is very good and will doubtless give satisfaction.—Mr. O. W. Dibble, the advance for Mora, is a great hustler, and has many friends in this city. A play will be presented on Monday, Wednesday, and Friday evenings at popular prices.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Extensive repairs are being made. The house will open Sept. 2. Nothing will be booked for an earlier date.

PORT JERVIS.—GOSSIP: Matters theatrical are at a stand still here. Manager Lea, of both the Opera House and Theatre Normandie, is now a resident of Middletown, N. Y., and at present largely interested in out-door amusements in that city.

COHOES.—CITY THEATRE (Powers and Williams, managers): Dockstader's Minstrels open their season here 18, and play Albany 19.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ososki, manager): The Opera House has been dark for the past two weeks with the exception of 5 when a concert was given by local talent under the auspices and for the benefit of the City Missions. Mr. Ososki, with his characteristic generosity, donated the use of the house, etc., and the orchestra kindly tendered their services, and a goodly sum was realized for charity. Cleveland's Minstrels 19.

SALONE.—OPERA HOUSE (H. A. Putnam, manager): Cleveland's Minstrels gave a very satisfactory performance 7; Edward Vroom in Ingomar 16.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Cleveland's Minstrels 4; afternoon and evening; light business.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delevan, managers): The Metropolitan stil continues to do an increasing business, appearing week of 9 in Boths and Pink Dominoes. It is beyond question the finest Summer stock co. that has ever appeared here.—BIJOU THEATRE (A. A. Pennyvessy, manager): Beginning July 9 the Bijou stock co. opened a return engagement, appearing in Dangers of a Great City and A Great Wrong. Business good.—ITEM: Messrs. Delavan and Clark have placed in position a large electric fan, especially designed for the Stone. By the continuous breeze it will create the Stone will undoubtedly be the coolest place in town.

AMSTERDAM.—ITEM: The once famous burnt cork comedian, Billy Ward, who has been ill here for some time, was tendered a benefit by local talent 9. A good-sized audience was in attendance. The opera house orchestra, under Prof. Jansen, volunteered their services.

OHIO.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Professor Charles A. Grouff, for six years musical director of the Chestnut Street Theatre, Lancaster, O., has leased Smith's Opera House, and will open Aug. 28. The Professor has booked some of the best attractions on the road for next season, among them being The Power of the Press, Side Tracked, Breezy Time, The Colonel, and others of equal merit.

SANDUSKY.—CEDAR POINT (Charles Basts, manager): "The Coney Island of the West" is proving to be as popular a Summer resort as ever, large excursion parties visiting daily. Miss Caldwell, the American soprano singer, closes a very successful engagement 15. The Valdares, the greatest trick bicyclists of the world, 18.

PENNSYLVANIA.

LEWISTOWN.—TEMPLE OPERA HOUSE (John A. McKee, manager). Laura Albertus' Repertoire co. 2-7 played East Lynne, Clemenceau Case, A Prodigal Husband, A Night Off, and The Old Homestead to poor houses.

WARREN.—ARENA: Barnum and Bailey's Circus 5; attendance over 11,000; grand performance.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): The season will open Aug. 16, 17 with Bessie Bonehill in Playmates followed by an unusually fine line of engagements.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Swift and Dennis are redecorating the advertising curtain in the Opera House for the new management. It will be done in raised asbestos stucco work. On July 13 an entertainment under the direction of Herbert A. Carr, for the benefit of St. James' Church, was given.—ITEMS: Herbert A. Carr, late of the Girard Avenue stock co. in Philadelphia, is visiting in this his old home where his friends are legion. It has been his habit for years to direct benefits for the different churches here, giving his services free for the same. He is considering a proposition from a St. Louis stock co. and also one to play the leading part in In Darkest Russia.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. Burton, manager): The testimonial concert tendered to Professor Willard Weihe on 2, netted the professor the sum of $300. Hallen and Hart, minus Mr. Hallen and Mark Murphy who were detained by the railroad troubles, drew a good house 6; smaller one 7. Mr. Hart doubled the parts, and Julia Mackey, the baritone "phenomenon," did double duty, and made a favorable impression.—LYCEUM (T. F. O'Malley, manager): Our Boarding House, with J. J. Williams at the head, did good business last week. C. A. Gardner, billed to open 9, has been detained by the railroad strikes, and the stock co. will fill the time until Jardine's co. are able to run the blockade.

WASHINGTON.

SEATTLE.—GOSSIP: Colonel W. J. Fife, the rising young tragedian of the Northwest, supported by his excellent co. of amateur talent, produced Virginius June 26 at Cordray's Theatre for the benefit of Seattle's contribution to the Northwest Inter State Fair—the Forestry Building. Under Mr. Fife's personal direction the production was a highly creditable one.

WISCONSIN.

PORTAGE.—ARENA: Ringling Brothers' Circus 7; packed tents afternoon and evening.

ANTIGO.—OPERA HOUSE (Hoeffler Brothers, managers): Ezra Kendall in A Pair of Kids 3; S. R. O. Si Plunkard 14.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Pearl Melville co. week ending 7; medium business; popular prices.—ARENA: Professor Gentry's Canine and Equine Paradox 9 to a packed house.—ITEM: Manager Strasilipka starts for Madison, Wis., this week on his bicycle.

CANADA.

CHATHAM.—GRAND OPERA HOUSE: (W. W. Scane, manager): House will be closed until September. Manager Scane has left for his Summer residence at Iobomoray on the Southern shores of Georgian Bay.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): St. Patrick's Minstrels (local) 2, 3; good business. Mr. and Mrs. Sidney Drew rest of the week to regrettably light houses. W. A. Whitecar joined the co. here. Grace Elder, Georgia wonder, 9-14.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Cleveland's Minstrels to good business 9, 10. The co. contains a number of clever people and the jokes and funny business are, comparatively speaking, fresh. Ed. Thompson, of the musical team of Thompson and Bunnell is an old Montreal boy. He received a warm welcome.—ITEMS: The season here is closed. The Eden Musee has been started here by Mr. F. H. Thayer, who was lately managing the Hackett Comedy co. He has rented a hall in Le Monument National Building on St. Lawrence Main Street, and besides a good show of wax works and curios, a vaudeville performance is given four times a day.—Sohmer Park and Parc Royal are in full swing and presenting good programmes. Cook and Whitney's English Circus exhibits here 11-14.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

BURTON AND SMITH: Rock Island Ill., July 16-21.
CRITERION STOCK (Joseph Brooks, mgr.): Chicago, Ill., July 2—indefinite.
CHARLES FROHMAN'S STOCK: Chicago, Ill., May 28—indefinite.
CHARLEY'S AUNT (Charles Frohman, mgr.): Chicago, Ill., April 30-Aug. 11.
CORSE PAYTON (David J. Ramage, mgr.): Crookston, Minn., July 17-21, Winnipeg, Man., 23-28, Portage La Prairie 30-Aug. 4.
CONNELL-McDOWELL: Presque Isle, O., July 2—indefinite.
HOPKINS-MERRY: Spencer, Ia., July 16-28.
HAMILTON IDEAL THEATRE: McLean, Ill., July 16-21, Hayworth 23-28, Argenta 30-Aug. 4.
HALLEN AND HART (James Jay Brady, mgr.): Denver, Col., July 16-21.
HARRIGAN'S STOCK (H. W. Hanley, mgr.): San Francisco, Cal., June 18-Aug. 11.
JAMES J. CORBETT (Wm. A. Brady, mgr.): Leeds, England, July 16-21, Belfast, Ireland, 23-28, Dublin 30-Aug. 4.
JANE (Eastern): St. John, N. B., July 16-21, Halifax, N. S., 23-28.
JANE (Western; Gustave Frohman, mgr.): Fergus Falls, N. D., July 17, Alexander 18.
KELCY-KENNEDY: Carbondale, Pa., July 16-21.
LADY WINDERMERE'S FAN (Gustave Frohman, mgr.): Victoria, B. C., July 20.
LAURA ALBERTUS: Shenandoah, Pa., July 16-21, Pottsville 23-28.
MAUDE HILLMAN (W. G. Snelling, mgr.): Schenectady, N. Y., July 9-21.
MORA WILLIAMS: Jamestown, N. Y., July 16-Aug. 18.
SI PLUNKARD (Merle Norton, bus. mgr.): Stevens' Point, Wis., July 17, New London 18, Oshkosh 19, Appleton 20, Green Bay 23, Marinette 24, Menominee, Mich., 25.
THE PASSING SHOW: New York city May 12—indefinite.
WILLIAM MORRIS STOCK (D. V. Arthur, mgr.): St. Paul, Minn.—indefinite.

OPERA AND EXTRAVAGANZA.

AMERICAN GRAND OPERA (Fred. A. Thomas, manager): Worcester, Mass., July 2-28.
ALADDIN, JR. (David Henderson, mgr.): Chicago, Ill., June 6—indefinite.
CAMILLE D'ARVILLE OPERA: Boston, Mass., June 16—indefinite.
DAVY JONES: Boston, Mass., July 2—indefinite.
DUFF OPERA: New York city June 24—indefinite.
HAGAN OPERA CO.: St. Louis, Mo., indefinite.
HINRICH'S GRAND OPERA: Philadelphia, Pa., July 2—indefinite.
MACKAY-KENNEY OPERA: Baltimore, Md., July 2—indefinite.
MURRAY-LANE OPERA: Cleveland, O., indefinite.
PAULINE HALL OPERA: Boston, Mass., July 9—indefinite.
SCHILLER OPERA: Chicago, Ill., May 13—indefinite.
SOUSA'S BAND (D. Blakely, mgr.): Manhattan Beach, N. Y., July 1—indefinite.
THOS. Q. SEABROOKE (W. F. Falk, mgr.): Chicago, Ill., July 2-28.
WILBUR OPERA: New York city May 21—indefinite.

CIRCUSES.

BARNUM AND BAILEY: Canal Dover, O., July 18, Cambridge 19, Marietta 20, Athens 21.
HUNTING'S: Mattawamkeag, Me., July 18, Dexter 19, Waterville 20, Livermore Falls 21, Yarmouth 23, Norway 24, Gotham 25.
J. H. LA PEARL'S: Champaign, Ill., July 18, Urbana 19.
SAWTELLE'S: Sandy Creek, N. Y., July 17, Adams 18.
TRUE AND YOUNG: Bridgewater, N. S., July 17, New Glasgow 18, Merigonishe 19, Antigonische 20, Trocadie 21.
THE ADAM FORDAUGH SHOWS: Pawtucket, Mass., July 17, Attleborough 18, Newport, R. I., 19, Brockton, Mass., 20, Plymouth 21, Woonsocket, R. I., 23, Milford, Mass., 24, Newton 25, Cambridge 26, Gloucester 27, Newburyport 28.
W. H. HARRIS': Cohasset, N. Y., July 18, Oneonta 19, Binghamton 20, 21.
WELSH BROTHERS': Mt. Carmel, Pa., July 17, 18, Shamokin 19-21.

MISCELLANEOUS.

BUFFALO BILL: Brooklyn, N. Y., May 12—indefinite.
CLEVELAND'S MINSTRELS: Corning, N. Y., July 18, Hornellsville 19, Olean 20, Bradford, Pa., 21, Franklin 23, Oil City 24, Titusville 25, Meadville 26, Warren, O., 27, Youngstown 28.
DOCKSTADER'S MINSTRELS: Albany, N. Y., July 19.
HAGENBECK'S TRAINED ANIMALS: Manhattan Beach, N. Y., June 11—indefinite.
JAMES LIVINGSTON: Richford, Vt., July 18.
KELLY AND STANFORD'S TROUBADOURS: Dennison, O., July 16-18, Uhrichsville 19-21, Canal Dover 22-28.
LUCKY BILL'S WILD WEST: Decatur, Ill., July 16-21.
MASON FAMILY: North Belfast, Me., July 17.
OLIVER'S: Wheaton, S. D., July 18, Sherman 19, Elbow Lake 20, 21.
PROF. SYLVAN A. LEE (Mesmerist; Thomas F. Adam, mgr.): Kirksville, Mo., July 16-21, Hannibal 23-28.

OPEN TIME.

[This department is for the exclusive use of our advertisers in the "Out-of-Town Theatres" and "Managers' Directory" Departments.]

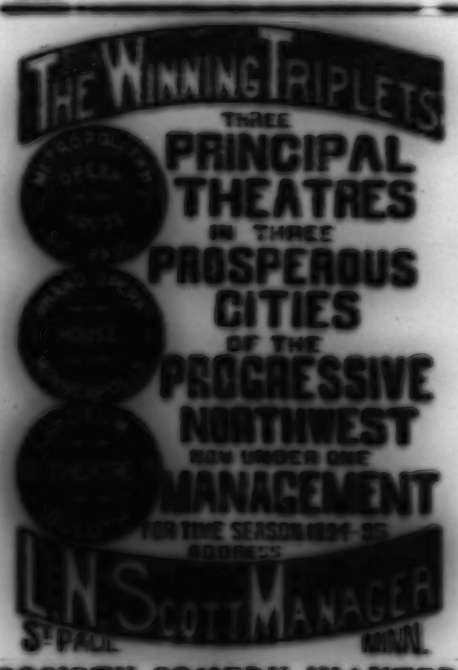
ATLANTIC, IA.: Atlantic Opera House, August Fair week, Sept. 10-15.
CAMBRIDGE, O.: Hammond's Opera House, Aug. 20-25, Sept. 3-8.
CHESTER, PA.: Grand Opera House, August 7-9, 13, 14, 16, 18, 21, 25, 30.
MEXICO, MO.: The Ferris Grand, Aug. 20—week.
MOUNT STERLING, KY.: Grand Opera House, June and July.
NEWARK, O.: Music Hall, Aug. 15, 16, 17, 20, 21, 22, 23, 29, 31.
OSHKOSH, WIS.: July 2—week, Sept. 10—week.
WARREN, O.: Warren Opera House, Sept. 4, 5, 6, 18, 19, 22, 25, 26, 29.
WHEELING, W. VA.: Opera House, Sept. 27—Fair dates.
WHEELING, W. VA.: Grand Opera House, Aug. 20-25, 27-29, Sept. 3—Fair week, 13-15, 17-19, 27-29.

Married.

WENTWORTH—BROWN.—Hester Wentworth and Archibald Brown, at Crow's Nest, on Buzzard's Bay, on July 14.

Died.

BRIGHT.—John Bright, at Yonkers, N. Y., on July 12, of heart disease, aged 58.
GEORGE.—Harry George, in Baltimore, Md., on July 9.
OMEY.—Mrs. Joseph C. Omey, in New Bedford, Mass.



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LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Abbott, Marion
Arthur, Julia
Armstrong, Sydney
Anderson, Mrs. Julia
Alberta, Laura
Allen, Nathalie K.
Allen, Edith
Amber, Mabel
Ashbrook, Florence
Ackland, Phyllis
Allston, Lilie
Beck, Kittie
Barnes, Nellie J.
Burt, Laura
Bowers, Minnie
Bridges, Winona
Bateman, Victory
Belle, Clara
Bertram, Helen
Bryton, George
Bennett, Josephine
Belle, Emma
Barry, Helen
Bradley, Leonora
Bowers, Mrs. H. F.
Banks, Maud
Black, Violet
Claxton, Kate
Cogdlan, Rose
Curtiss, Blanche
Claxton, Rose
Chase, Blanche
Chartres, Vivanti
Comish, Sylvester
Cavendish, Maude
Collins, Lottie
Clay, Celia
Church, Lottie
Carlstadt, Hawa
Curtis, Hope
Dudley, Bandy
Davenport, Eva
Deavers, Ada
Daly, Annie
De Vilbe, Mrs. G. W.
Dacre, Anna E.
Desbois, Jane
Deming, Dorothy
Drew, Mrs. John
De Lancey, Marie
Dupree, Minnie
Evans, Alice
Edwards, Lulu
Fawcett, Annie C.
Fitz, Bertha
Fairnairn, Bessie
Fuller, Ethel
Farrance, Nellie
Grey, Alice
Granger, Maude
Griffith, Nona
Grey, Mrs. Warren
Hopkins, Mrs. J. D.
Hawley, Eunice
Harlow, Marion
Hilton, Marie
Hamilton, Caroline
Hernandez, Irene
Heinel, Bertha L.
Hardon, Toma
Harvey, Pauline
Johnstone, Fannie
Jarbeau, Vernona
Keagerus, Mrs. Nina
Krueger, Ida
Knowlton, Inez
Kingston, Marguerite
Lorraine, Lena
Lauters, Marie
Loane, Josephine
Lyon, Esther
Lenton, Ethel
Lowes, Marie
A. Allemand, Pauline
Lindleigh, Josephine
Lamont, Mrs. H.
Lewis, Jeffreys
Le Clare, Adele
Le Pante, Mae
Mitchell, Louise
Morelia, Myra
Merrall, Ruth
Madison, Marie
Moore, Ethele
Merideth, Adele
Martinot, Sadie
Moulton, Blanche
McMillen, Lula
Melrose, Ada
Mather, Marie
Mayer, Nellie
Melgera, Maud
Maddern, Emma
Mallard, Lucia
Neilson, Lottie
Nesbitt, Mina
Nelson, Ruth
Otis, Mrs. H. R. T.
Osborne, Merri
O'Neil, Cora
O'Conner, Mrs. P. H.
Plunkett, Mrs. Charles
Proctor, Agnes
Price, Blanche L.
Potter, Jennie
O'Neil
Pruette, Mrs. Wm. J.
Poole, Clara
Putnam, Katie
Perkins, Carrie
Quaile, Clara
Redpath, Ollie
Richmond, Helen
Rowan, Lansing
King, Julie
Ritchie, Adele
Rattenberry, Grace
Reynolds, Gertrude
Swinburne, Eva
Suhr, Ida
Shaw, Mary
Semon, Ray
Seymoure, Effie
Sanford, Belle
Simpson, Cherdah
Sanson, Bessie
Sheridan, Mamie
Stuerus, Louise
Selbie, Eva
Schuyler, M. C.
Siddons, Mrs. Scott
Sinclaire, Mrs. E. A.
Somerville, B.
Sinnott, Lillie
Sanford, Louise
Tempest, Marie
Thurgate, Minnie
Trudell, Alice
Thropp, Clara
Turner, Carrie
Ulmer, Lizzie M.
Verona, Irene
Van Etta, Ada
Vernon, Anna
Vinton, Dora
Vance, Eunice
Van Doren, Cecil
Weathersby, Jennie
Williams, Mrs. Johnny
Williams, Hazel
Wells, Laretta
Walker, Delia
Wills, Marie
Wirtz, Mrs. M. D.
Watkins, Rose
Williams, Dora
Wallace, Jewell
Whiteford, Nadie
Weems, Harriette
Young, Louise L.

MEN

Appleton, George Ayre, Vinton
Americus Quartette
Adams, James A.
Andrews, Albert C.
Barbour, Edwin
Boardman, Frank
Byrnes, John F.
Babcock, Theodore
Bechtel, R. V. M.
Byron, Oliver
Barnett, M. S.
Burbidge, C. J.
Bird, George F.
Brodock, G. Stewart
Braden, Edward A.
Baldwin, Walter S.
Brand, John
Brehm, Carl
Bates, W. H.
Bernstein, Jeff
Bamlridge, Clement
Berger, Fred
Berry, Matt L.
Bell, John G.
Bowles, George
Browne, Edwin
Bell, E. M.
Beers, Mat
Carleton, Henry G.
Cavanaugh, James
Coombs, Samuel
Clarke, Creston
Campbell, B. F.
Coulter, Fraser
Clarke, Wilfred
Coghlan, Charles
Carrol, R. F.
Clement, Clay
Cohan, Gus
Cliffe, H. Cooper
Clark, Harry M.
Chapman, Harry J.
Collins, Arthur
Corban, Sheridan
Cook and Mellon
Chanfrau, Henry
Cope, John W.
Cox, Palmer
Crandall, Harry
Clarke, Fayne
Carden, James, Jr.
Cochran, C. B.
Chenet, George
Cotton, Frank
Canfield, W. F.
Curran, James B.
Cosgrove and Grant
Dickson, Harry
Ducy, Henry E.
Davidson, Dore
Dunmore, Richard C.
Dillingham, Mr.
Dyer, Melic
Drouet, Robert
De Vernon, Frank
Downs, S. V.
Davis, J. Charles
Day, E. E.
Davies, Harry Rees
Dotman, Mr.
Dupree, Chas. H.
Drew, Sidney
Dailey, Peter
Dumont, Frank
Dolias, Mervyn
Doyle, T. W.
Downs, G. W.
E. W. C.
Ellwood, George
Emmet, J. K.
Ellis, Wm. A.
Emery, H. B.
Elliot, Arthur
Emmett, Joe
English, Harry
Eckert, J. Walnut
Eddinger, Wallie
Egan, Louis
Francks, Hawley
Fales, Bingley
Freedman, Samuel
Fessler, Walter
Foy, J. C.
Forrest, Arthur
Farrell, Tony
Frothingham, C.
Fowler, Herbert B.
Freeman, D.
Porter, Owen
Reid, Al. G.
Freeman, W. W.
Fox, Hugh
Poole, F. J.
Florence, Neil
Gordon, Jason
Gaylor, Frank C.
Gardner, Karl
Grandin, Elmer
Green, Henry P.
Goodwin, J. Cheever
Goodwin, James A.
Goodwin, Nat C.
Granville, Homer
Greene, Charles H.
Gran, Jules
Graham, Harry
Gerard, Frank
Hart, W. S.
Hedley, King
Howard, Bronne
Hatch, Wm. R.
Hammon, David
Hoey, Will C.
Halbach, H. C.
Hanson, John T.
Harcourt, Edwin
Holmes, Walter B.
Hobbs, George L.
Hassett, Carl A.
Herne, James A.
Hill, Fred
Hardy, Harry
Hitts, O'Kane
Henry, C. D.
Henley, B. J.
Hillman, Eugene
Jones, Frank
Jarvis, Pierce L.
Jack, John
Knowles, Emerson
Karl, Tom
Knowles, George
Krueger, William
Kelcy, Alfred
Kerker, Gustave
Keeler, Jos.
Kelly, Frederick
Llewellyn, Harry
Lynam, A. J.
Lawler, Charles
Leigh, Clifford
Locke, E. A.
Leighton, Harry
Lacy, E. A.
Lester, J.
Mgr. Henry's Minstrels
McGuire, Terrance
Morley, Edward
Mgr. Spider and Fly co.
McCormack, J. H.
Marino, M.
Morris, Ramsey
Minot, Wm.
Mgr. Billy Barry
Mason, C. H.
Mgr. Cleveland's Minstrels
Mgr. Guy Bros.' Minstrels
Mgr. Mrs. Drew Comedy co.
Mann, W. D.
Martin, F. F.
Mgr. Clay Clement co.
Mack, F. M.
Mgr. Craigen-Paulding co.
Mgr. Dazzler co.
Moriarty, Will.
Mgr. Two Sisters co.
Manchester, Robt.
MacDowell, W. M.
Murphy, Joe
McKenzie, Archie
Morse, Harry
Magnus, Cecil
Major, John
Mc Warner, Charles
Mc Kinney, Jno. W.
Martinetti, Ignacio
Matthews, Walter
Martin, Willis P.
Millisen, Colonel
Murray, Thomas E.
Moore, John S.
Maider, Frank C.
Mgr. Colonel co.
Matchette, Wm.
Mitchell, H. S.
Mgr. Evans and Hoey
Herne, James A.
Hill, Fred
Hardy, Harry
Hitts, O'Kane
Henry, C. D.
Henley, B. J.
Hillman, Eugene
Jones, Frank
Jarvis, Pierce L.
Jack, John
Knowles, Emerson
Karl, Tom
Knowles, George
Krueger, William
Kelcy, Alfred
Kerker, Gustave
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Kelly, Frederick
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Mc Kinney, Jno. W.
Martinetti, Ignacio
Matthews, Walter
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Millisen, Colonel
Murray, Thomas E.
Moore, John S.
Maider, Frank C.
Mgr. Colonel co.
Matchette, Wm.
Mitchell, H. S.
Mgr. Evans and Hoey
Neil, R.
Nugent, E. J.
Newell, Willard
Norman, Ole
Nass, Charles W.
Nesmith, Richard
Neal, Harold
Overton, Harry R.
O'Brien, James P.
Odlin, Harry
O'Donnell, S.
Ogden, W. R.
Olser, George
Olmsted, Geo. C.
Pierce, Benson H.
Palmer, W. B.
Prior, Sidney
Price, Mr.
Palmer, John F.
Peterson, Pete
Patterson, W. H.
Phillips, Will F.
Powers, J. J.
Porter, Chas.
Pettingill, F. E.
Raymore, J. C.
Reed, Leland
Russell, Sol Smith
Young, Will C.
Reynolds, Joseph
Rees, Dr. W. S.
Russell, W. A.
Rogers and Wolfe
Reed, Sidney
Robinson, Eugene
Reynolds, J. G.
Raymond, L.
Ricketts, Geo. H.
Rockwell, Mr.
Richie, John G.
Rateshide, George
Rosenbach, W.
Richards and Pringle
Richards, Harry
Ramsey, Walden
Russell, John H.
Ryan, William
Reeves, Arnold
Robyns, Will
Rand, Harry E.
Sterner, Laurence
Scammon, A. Q.
Stone, E. G.
Springer, Grant
Strakosch, Edgar
Scott, Rand
Stokes, Chas. W.
Sykes, Jerome
Sheehan, William
Smith and Curl
Schindel, Ernest
Solomon, S.
Sherwood, Wm. H.
Saxton, Fred
Scott, Gilmore
Stockwell, A. E.
Shrode, Mr.
Swartz, Fred
Sanders, Charles H.
Slocum, James P.
Southern John S.
Sullivan, John L.
Sullivan, Chas.
Stanley, Chas.
Sargent, Harry
Tupper, Sheridan
Towers, David
Trues, D. S.
Turner, P. T.
Tannehill, Frank
Verber, Roger J.
Van de Werken, Al
Vincent, E. J.
Vroom, Edward
Vance, C. W.
Verner, Charles E.
Vaugn, Harry
Verner, Erin
Vance, Elmer E.
Whitecar, W. A.
Winslow, Herbert H.
Wardle, Ernest C.
Washburn, L. W.
Warmington, Wm.
Wilbur, J. S.
Ward, N. S.
Wallick, James H.
"W"
Whallen and Martel
White, De Grand
Wall, Howard L.
Whiten, Thomas
Warren, Wm.
Weil, Oscar
Wesley, Louis
White, C. E.
Wright, W. C.
Walter, Lester E.
Warren, George F.
Wagoner, Nick
Washburn, L. W.
Wright, Stephen
West, J. Clarence
Wise, L. A.
Wells, Carlton
Wise, Thomas E.
Wallace, Edson
Webb, Edward
Whittlesey, White
"X"
Young, Frank
Young, James
Young, Stan
Zoellner, Max

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THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK. - - - JULY 21, 1894

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

KOSTER AND BIAL'S—Variete and Operetta, 23 d St. and Broadway.

BROOKLYN.

AMBROSE PARK—Buffalo Bill's Wild West.

THE SAFETY OF THEATRES.

IN THE MIRROR last week was printed a summary of a valuable article on safety in theatres, written by WILLIAM PAUL GERHARD for the *American Architect and Building News*, and we this week give a comprehensive abstract of Mr. GERHARD's second article on the same subject published in that paper.

Mr. GERHARD has exhaustively considered his subject. His consideration goes to details of discipline in management as well as covering every particular of construction and equipment, and his ideas and conclusions may be read with profit by everybody concerned with the theatre. If the requirements for safety that Mr. GERHARD describes were carried out in theatre construction and management, disasters by fire would be unknown and many minor accidents would be prevented.

New York has many theatres that approximate absolute safety. Some of its older theatres are notoriously unsafe, and mischance alone is needed to indicate this fact sensationally. But every manager of every theatre, no matter what wisdom has been exercised in building the house of which he has charge, should rigorously discipline his forces, for vigilance in these matters is always valuable, and he should always be anxious to profit from such thorough study as Mr. GERHARD has given to this subject.

THE Chicago *Times* says: "Some of the New York papers appear to take pride in the fact that a number of the best actors in the country have decided to give the Eastern metropolis a wide berth next season. It is creditable to a city nearly as large as Chicago to be shunned by such actors as NAT GOODWIN, JULIA MARLOWE and SOL SMITH RUSSELL, because forsooth its citizens do not know good acting when they see it." This, in apparent earnestness, is a thousand times funnier than anything yet attempted in fun.

ECCENTRICITY is an accepted badge of intellectuality. In Boston they talk of turning an abandoned railroad station into a theatre, and in one of the theatres of that town where the living picture craze has broken out, a young woman poses as Apollo.

PEPPER'S fantastic theories may finally drive him out of politics, but so long as his spectacular hirsute overflow is unchecked, he can get into the museums.

IMITATIVE MANAGEMENT.

MANY changes have taken place in the administration of the theatre since the period known as "the palmy days," and most of them have distinctively been for the better.

Formerly the theatrical manager was a happy-go-lucky sort of person. He scorned the keeping of books as a matter of detail fit only for commerce, and all business system was to him a bugbear. He carried his money in a roll in his trousers pocket, and spending happily and generously as he went he never knew or cared to know until salary day came around whether his roll was sufficient to meet his obligations. If it happened that he had money enough, he was happy; and generally he was happy if he did not have money enough. But with all this laxity in business, he had strong and well-defined notions as to dramatic art. He would put up a play of SHAKESPEARE whether it spelled ruin or whether it meant success with perfect equability of temper. He was a man of sentiment.

The theatrical manager of to-day—the average manager—is a different person. He has reduced the details of the theatre to the exact plane of other business. With him system obtains, as it does with other enterprises ventured in for gain. And his exactitude no doubt makes for the betterment of everybody concerned with the theatre, within certain limits. Even the artistic side of the theatre to-day is approached in a business way. A manager makes a production with one eye to the artistic side of it and the other eye to the material results that a box-office analysis after the performance will disclose. He makes an artistic production not so much because he loves art for its own sake, as because he speculates that there are enough who do love it to make it pay him to please them. And thus the theatre, with very few exceptions, has taken on the materiality of the regular business venture.

But the purely commercial side of the theatrical management has its bad features. One of these is the destruction of managerial individuality and the discouragement of discrimination in vehicles for entertainment. Managers are not apt now-a-days to depend so much on their judgment as they are to follow what seems to be the popular craze. One manager produces a farce of a given type, and because it is successful a dozen other managers tumble over each other in their haste to imitate it. Or one manager sets up a series of what are called "living pictures," and because they hit the public fancy a score of other managers hasten to duplicate them. As a result, the public tires of certain lines of entertainment because one offering is apt to be very like another that has won success, and the imitative manager blames the public for fickleness when he himself is to blame for lacking originality and independence in his catering.

FOOTLIGHT FUN.

OVERLOOKED.

GREAT ACTOR—"You'll have to get some one else to take my part in this new play. Why, sir, in the first act I have to give the leading lady three times."

MANAGER—"What of that?"

GREAT ACTOR—"You forget that she is my wife."—*The Herald.*

ABBREVIATED.

Corbett
and
Jackson
In their Amusing Comedy,
"A Scrap of Paper."
—*Life.*

NO WOMAN THERE.

MANAGER—"No, I can have no woman in the play."

ACTRESS—"Why not?"

MANAGER—"It is a pantomime."—*Cleveland Plain Dealer.*

WHY THEY LIKE EACH OTHER.

FRIEND—"Your two sopranos appear to be very good friends."

MANAGER—"Yes, each thinks the other can't sing."—*New York Weekly.*

TOO REALISTIC.

VISITOR—"And how did my little pet like the theatre?"

LITTLE GIRL—"Not very much. The actors didn't act as if they was just actin'; they acted as if it was all so—an' that made me uncomfortable."

"Why?"

"I felt just as if I was peekin' through a keyhole into somebody else's house."—*Good News.*

AN OBJECTION.

"I object," said the mosquito in a theatrical hotel, "to this interference in my business. The idea of my not being permitted to do my act without a net!"—*Washington Star.*

PERSONAL.

HART.—The friends of Joseph Hart and Caroline De Mar have received invitations to their wedding reception, which will be held on the afternoon of August 1, at their residence on St. Nicholas Avenue, near One-Hundred-and-twelfth Street.

ST. HENRY.—Jeannette St. Henry is studying assiduously under the direction of one of the best music teachers in America. Her voice has improved wonderfully, and when she again appears in light opera the public will have an agreeable surprise. Miss St. Henry has not been on the stage during the past year.

GREENWALL.—Henry Greenwall is expected to arrive in New York from Europe this week. He sailed from Liverpool last Saturday. He will spend a few weeks in this city before continuing his journey South.

BRASSELL.—Frank Brassell, while at Sheepshead Bay last week, saved Jude McMahon, a stableman, from drowning. The man was seized with cramps while bathing, and Mr. Brassell, who happened to be near, rescued him.

HYE.—Melvin Hye, who has acted as stage manager of Princess Bonnie, is writing special newspaper stories during his Summer vacation. Mr. Hye was a brilliant journalist before inclination took him into theatrical walks.

NEWHAM.—Rose Newham says that there is but one actress of her name in this country, and the newspaper items to the effect that she is appearing in the performance at Eldorado are untrue.

GOTTLOB.—J. J. Gottlob, late manager of the California Theatre under Al. Hayman, has gone to Boston after a fortnight's stay in New York. Mr. Gottlob is looking over the theatrical field with a view to assuming the management of the Bush Street Theatre. If he considers the prospect of securing attractions of the right kind promising he will undertake it. Meanwhile Mr. Gottlob is renewing old friendships and forming new ones during his Eastern sojourn. His personal popularity did much to make the California Theatre successful.

FREEDMAN.—Samuel Freedman, who has been the acting-manager for the Manola-Mason company, has gone to his home on Long Island for the Summer. Mr. Freedman was a protégé of Colonel Sinn, who guided his first steps in theatricals. He was formerly a journalist of ability. He has not yet formed any business plans for the coming season.

MCELROY.—Lou V. McElroy, of St. Louis, has come to the city for the purpose of entering the profession. Although very young, she is a college graduate and has taken the degree of law and has been admitted to the bar in Ohio. Miss McElroy has studied for the stage with Charles R. Pope, who predicts that she will become a comedienne of the first rank if she obtains the right opportunity.

EARLE.—Virginia Earle, of The Passing Show company, will be married shortly to Frank Lawton, the whistler.

ANDERSON.—P. Aug. Anderson is to play his original part in the revival of Pawn Ticket 210. It will be recalled that he made a hit in this role when the piece was first produced by Lotta.

HAMILTON.—Caroline Hamilton will return from Europe in September to sing the prima donna roles with The Bostonians. It will be her fourth season under Barnabee, Karl and MacDonald's management.

WEST.—At the conclusion of James J. Corbett's engagements in Dublin and Belfast Florrie West will leave his company and go to Paris for a month. Then she will return to New York to begin rehearsals of The Dazzler.

HAMLIN.—Fred. Hamlin, of Chicago, arrived from Europe on the *Paris* last Saturday.

CANTOR.—Mrs. Rachel Cantor, after a few weeks' vacation in Boston and three days in this city with her niece, Fanny Bart, returned to the Forrest Home on Saturday.

BARRIE.—J. M. Barrie, author of The Professor's Love Story, and Mary Ansell were married last week. The bride was originally educated as a painter, but fell ill from overwork. At a health resort she became interested in theatricals, and after many amateur appearances adopted the profession. She has been on the stage but six years. Mr. Barrie met and wooed her while she was performing in his Walker, London.

CAMPBELL.—Evelyn Campbell will sail for England by the *Servia* on Saturday. Miss Campbell will spend the Summer in London. She expects to go to Nice for the Winter.

GOODWIN.—Nat Goodwin recited at a supper given by the Green-Room Club in London to E. S. Willard recently.

GLENDINNING.—John Glendinning and Mrs. Glendinning have returned to London after a two years' residence in this country.

FROHMAN.—Charles Frohman sailed from Liverpool on the *Lucania* last Saturday. He is expected to arrive in New York next Friday.

AROUND THE DRAMATISTS.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Collin Kemper's one-act comedy, Looking Into Another Man's Garden, was produced by the Kemper and Wagenhals stock company at Kansas City on July 6, and according to the newspapers of that city scored a distinct success. The comedy is a fanciful sketch showing the processes by which the ideals of youth are shattered. The chief character, a boy of fourteen, a dreamer and a hero worshiper, is first awakened to reality by his erstwhile faithful dog. The animal while they are at play turns upon him and snaps at him. Then the boy learns that his elder brother, who was his greatest hero, had a "past." That brother, because of this past, is forced to sell their home. Last and bitterest is a love experience. The boy sees the girl he has loved—she is of course his senior—receive a kiss of betrothal from his brother, whose courtship he had unknowingly assisted, and to whose happiness he resigns himself. The little play is said to be filled with pathos and sensitive suggestion.

• • •

Seymour S. Tibbals has finished a play for Robert Wayne and Mrs. Wayne, entitled The Struggle for Gold. He has also sold A True Blue Yankee Girl to Manager Howard Wall. Mr. Tibbals has contracted to write a play for Jule Walters, to succeed Side-Tracked.

• • •

Edward E. Kidder will be represented by six plays next season, three of his own and three that he has rewritten. He is now busy putting the finishing touches to his war play, Among the Missing.

• • •

Herman Perlet has written a comic opera, from the one-act farce, The Happy Man, in which Frank Blair and Edith Murilla will star next season.

• • •

James Mortimer has arranged for the production of a three-act farce by Charles Klein and himself at a London theatre in September.

• • •

Forbes-Dawson's three-act play of modern society called Cherry Hall appears to have fallen very flat at its recent trial production at the Avenue Theatre in London.

• • •

There is a lively row in progress in the theatrical world of Germany on account of the announcement of theatrical managers that they intend to lower the authors' percentage on box-office receipts. German dramatic authors and composers declare they will not submit to this imposition.

• • •

H. Munroe Ford, of Syracuse, was in town the other day. He had come from Sayville, L. I., where he visited George and Robert Monroe, finishing arrangements for the former's new play, Petticoats and Pants. He is also writing a play for the Russell Brothers, entitled Lady McIntyre.

• • •

Charles F. Grant is the author of a Roman drama called Antyllus, founded on the struggle between Constantine the Great and the pagan Emperor, Maxentius. The drama will probably be brought out in Boston during the coming season.

• • •

William Thomas, well-known in the musical circles of Philadelphia, is making arrangements for the production of his musical drama, The Prodigal.

• • •

John C. Dixon is a co-author with the Rev. Oliver J. Booth of The Dagger and the Rose. In a recent account of its production in Buffalo the entire authorship of the piece was unintentionally credited to the clergyman. Mr. Dixon has completed three new plays entitled Twelve Precisely, This Day's Life, and Down the Valley.

• • •

Charles Barnard has sent to Congress petitions signed by thousands of managers, playwrights and actors, advocating the amendment of the Copyright Law.

• • •

Fred W. Sidney, before leaving for Europe, placed his plays in the hands of the Packard Dramatic Agency.

• • •

Richard Ganthony recently completed a society play. He says that it has a strong leading part for an actress capable of combining the "advanced" spirit of the woman's movement with a merry, lovable temperament. The central theme is the love of a father and daughter, struggling hand in hand to save each other.

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Comyns Carr is to make an adaptation of La Locandiera in which Ellen Terry will play the role of Mirandolina.

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A new two-act farce by W. Lestocq and E. M. Robson, is to be produced by W. J. Halloway, an Australian actor, at Terry's Theatre, London, early in September.

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Malcolm Watson, the author of The Pharisee, has completed a play called A Man of Business, which is shortly to be brought out in England.

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A Family Matter, a three-act comedy by C. G. Compton and A. G. Hockley, was tried at a matinee performance recently in London. The piece is said to have considerable merit.

• • •

Gustav Macchi has completed the libretto of Roland of Berlin for the composer, Leoncavallo.

Now ready, date book '94-5 and '95-6. Send twenty-five cents to Supply Department, DRAMATIC MIRROR.

OF INTEREST TO LIARS

There are many men employed in the business departments of the theatrical profession who tell good stories without the strictest regard for veracity. They are men of lively wit and imagination, and they employ their gifts wisely and entertainingly in propagating their various enterprises. These men do only what poets and romancers have done from time immemorial. But unfortunately they are not esteemed as are the poets and romancers. Indeed, they are for the most part gently called liars. They do not deny that they are liars. It is a part of their business to so sophisticate the truth that truth's best friend would pass it by without recognition.

A pleasing liar, whether he be a man in trade, a novelist, or the advance agent or business manager of a theatrical enterprise, is an entertaining person. THE MIRROR proposes to encourage inveracity in the advance agent and the manager of theatrical enterprises in a perfectly innocent way. That is to say, THE MIRROR proposes to award to the man of either of these branches of the profession who shall tell to it for publication the most entertaining lie in the form of a story of experiences in the business, a gold medal, suitably and truthfully inscribed. This medal, like the notable trophies that mark contests in other fields, may be held by the winner for one year, at the expiration of which time it will be set up again for competition, although its original holder may again enter the lists for it, and each subsequent winner of it may in turn compete for the honor of again carrying it from year to year.

"Biff" Hall, Puncn Wheeler, and W. A. McConnell are noted as the most artistic trio of romancers in the profession. Their eminence in this respect makes it necessary for THE MIRROR to bar them out of the contest. But they will not be left without honor, as it has been decided to make them the judges of the lies entered in competition.

This contest will be confined to press agents, advance agents, and managers. Every story submitted must treat of a theatrical subject, must be type-written, and no story must exceed 500 words.

The contest will close on Sept. 1, and the award will be made as soon thereafter as possible.

THE DERBY WINNER SCENERY.

The scenery for Al. Spinks' new racing play, The Derby Winner, has been completed by Noxon and Toomey.

All the scenes have been painted from photographs. The first scene represents General Grant's farm with the old log cabin, showing in the distance the bridge across the River Des Peres, and the old church in which General Grant was married. The scene is an exact representation of the Grant farmhouse as it stands twelve miles out of St. Louis. General Grant lived in this rude cabin from August, 1854 until 1860 and worked on the adjoining farm.

There will be a dark change made from this to scene second showing Cherokee Garden on a moonlight night, brilliantly lighted. The South Side Electric Light Racing Track is shown in full operation by a transparency on the back drop.

The first scene of the second act is a drop showing the outside of the stable yard attached to the St. Louis Fair Grounds. The second scene is the interior of a stable yard with a view of the interior of the stables, showing the heads of the various valuable racers through the stall windows.

The first scene of the third act shows the St. Louis Fair Grounds race track and grand stand, on Derby Day, in the background. Here will be shown an actual start by seven thoroughbred racehorses and well-known professional jockeys. The race track is represented by an ingenious contrivance specially invented for the purpose, the start and finish being made in the foreground.

WALKER WHITESIDE'S PLANS.

Walker Whiteside will be managed by W. J. Winterburn, of the Winterburn Show Printing Company, next season, having canceled his contract with W. F. Henderson, his former manager. Mr. Whiteside denies the statement published in a New York paper that he had been negotiating with Augustin Daly and with the Frohmans for an engagement, and in fact denies that he has been interviewed by any paper since he talked to THE MIRROR some time ago.

Mr. Whiteside's season will begin in Clinton, Ia., the latter part of September. His company will be practically the same as last season in principals, and he will add to his former repertoire The Bells and The Lady of Lyons, and possibly may do a new version of Eugene Aram.

Mr. Whiteside may appear in New York city late in the season.

MR. GAUNT'S PIECES.

Percy Gaunt is a prolific author and composer and just now he is especially busy. He has written The Windy City Bank, a musical farce-comedy; The Aide-de-Camp, a comic opera; an operetta in one act, The Lay of a Lobster, and a piece called A Package of Cigarettes. Mr. Gaunt has done a great deal for farce-comedy in the way of light, catchy music, and there is a strong probability that hits lurk among the pieces mentioned above. Mr. Gaunt is still the musical director of the Madison Square Theatre, and he arranges all the music for Hoyt and McKee's entertainments.

AS YOU LIKE IT.

It is not often that New York is favored with a theatrical sensation in mid-summer, but last week there was one at the Imperial Music Hall which resulted in crowding the house in a manner that must have been highly satisfactory to the management. As usual, the sensationalism was worked up by the press. One of the papers printed an article on Wednesday describing in detail the "immoral, indecent and strange" Honolulu dance, and the result was that the S. R. O. sign hung out at the Music Hall before that night's performance began.

The dance is nothing more or less than a plain, old-fashioned *danse du ventre*, but Zara, an "Oriental" beauty, who looks as if she might have been born in Harlem, gets more realism out of it than most of her compeers. She wears little or no clothing, her body being covered with thin flesh-colored tights, as worn by the women in the living pictures; while the lower half of her person is partially draped by a pair of exceedingly transparent Turkish trousers. The dance, which lasts about five minutes, is accompanied by weird tom-tom music.

There is to be an entirely new series of living pictures at Koster and Bial's next month. Mr. Hammerstein has been at work on them for a long time and he says they will astonish the public. He claims that each new picture costs at least $200 to prepare, and often more than that.

The open air performance of A Midsummer Night's Dream at Saratoga will take place on Friday, Aug. 3, and it promises to be a brilliant affair. William Seymour will direct the production. The cast comprises some of the most prominent of our actors. Henry E. Dixey, Stuart Robson, Henry Clay Barnabee, Camille D'Arville, Marie Jansen, Lilian Swain, Carrie Turner, Mina Cleary and others have consented to appear. Dixey will play Bottom.

While it is very possible that Dixey will be with Daly next season, no contract between Daly and Dixey has been signed. It is merely understood that Dixey is to be a member of the stock company, and nothing definite will be settled until Mr. Daly's return on Aug. 15.

William Hoey thinks that he has discovered the most beautiful woman the Almighty ever turned out of the Celestial workshop. She is an unknown. He says she has a voice that will be a small fortune in itself. Her name is Nona Percival. After having seen her once Mr. Hoey wanted her for The Flams so badly that he wouldn't lose her. Twice she struck for a larger salary and twice she got it.

Mrs. Fernandez wears a tired expression just now. For the past six weeks she has been trying to find people for next season's tour of Richard Mansfield, and she is still trying. An absurd idea has got abroad that Mr. Mansfield will carry a shotgun to rehearsals, and that all the insurance companies rate the lives of the members of the Mansfield company as an extra risk. Nearly all Mrs. Fernandez's time, in fact, is taken up in assuring timid thespians that Mr. Mansfield is not dangerous.

Sandow was in Falk's gallery last Saturday ordering hundreds of his pictures, and his presence reminded me of the following story the truth of which I have no doubt. Last year while Sandow was giving his exhibitions at the Trocadero, in Chicago, a benefit performance of As You Like It was organized by a group of local managers. A number of prominent professionals were invited to take part and Otis Skinner was secured to play Orlando. Then someone thought it would be a good idea to get Sandow to play Charles, and forthwith a committee waited upon him. Sandow not being particularly well versed in Shakespeare, the committee had to explain what the part was

"We want you to play Charles, who is a wrestler," said the committee.

"A wrestler! Dat is good. I can do dat. Yes, I will play de part."

"Yes," continued the committee; "you are the wrestler and you meet Orlando, who throws you after a tussle."

Sandow smiled. "You mean I trow Orlando."

"No," replied the committee. "Orlando throws you. That's in the play."

"But dat is stupid," rejoined the hercules. "I am Sandow, the strongest man on earth. No man can throw me."

The patient committee persevered: "Of course not, but it's only in the play. He couldn't throw you really, but he must in the play."

For reply Sandow led the committee to a window and pointed to the long line of persons waiting to buy tickets to the Trocadero.

"You see dat?" he said. "Dose people come to see Sandow dat no man can conquer. If your Orlando trow me at your performance I lose my prestige. If you want me you must change de play and let me trow Orlando."

I took advantage of the opportunity to ask Sandow how he accounted for the strange behavior of that lion in San Francisco. "Vy, certainly, I vill tell you. It vas like dis. De day before de great performance ve haf rehearsal and at rehearsal de lion he fight all he can. But I hit him in de nose and under de ribs, and I squeeze him so tight dat he had enough wid de rehearsal. Dat is vy ven de grand performance come, de lion has not been villing to fight. I had frightened him out of his vits."

I hear that poor W. J. Scanlan is fast breaking up. He has been very violent lately, and those who know him best do not think he will live six months longer.

TOUCHSTONE.

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HOLIDAY-MAKING.

Emma Bell is in London.

William Blaisdell and his wife, Clara Lavine, are the guests of H. D. Parker at Whiterose Cottage, Great Neck, L. I.

Gus Williams is at Millerton, Duchess county.

James T. Galloway is at his cottage at Four-Mile Run, near Alexandria, Va.

Thomas W. Ryley and Mrs. Ryley are at the Atlantic Highlands.

Fanny Denham Rouse is at the Mountain House, Greenfield, Ulster county.

Lee Jarvis is at Onset Bay, Mass.

George H. Primrose and Mrs. Primrose are at the Oriental Hotel, Manhattan Beach.

Henry C. Jarrett sailed last Wednesday on the *New York* for Southampton, this being his eighty-ninth trip across the Atlantic. Mr. Jarrett will take the waters and baths at Homburg and return to New York early in September.

Edward Garvie is enjoying a fishing trip in the Pennsylvania mountains.

Reginald De Koven and Mrs. De Koven are visiting the latter's parents, ex-Senator and Mrs. Charles B. Farwell, at Lake Forest, Mich.

Walter Damrosch is giving concerts at the Auditorium at Asbury Park, where he is a guest at the Coleman House.

Brander Matthews and Mrs. Matthews are in Paris.

Mrs. G. W. Lederer and child are at Long Branch.

Florence Bindley has gone to the Catskills to stay until rehearsals of The Captain's Mate begin.

Howard Wall, Mr. and Mrs. Robert Wayne and Mr. and Mrs. John Hemmiline are at Kelly's Island, Ohio, for the Summer.

Sydney Armstrong has gone to the Thousand Islands for a couple of weeks. After that she will go to the Maine coast as the guest of Emma Sheridan-Frye.

Carrie Radcliff is at Bath Beach.

Frank Pallma is spending the Summer at Asbury Park.

Tony Williams has gone to Cairo, N. Y.

Ferd. Hight is at Dorchester, Mass.

Samuel Freedman will spend the Summer at his Long Island home.

Burt Haverly and Mrs. Haverly will spend the Summer between Boston and Philadelphia, remaining in the latter city a larger part of the time.

Mountjoy Walker will spend some time in Saratoga.

George Broderick and Mrs. Broderick (Mabella Baker) will spend their vacation in Baltimore.

William Redmund and Mrs. Redmund (formerly Mrs. Thomas Barry) have gone to Point Allerton, Hull, Mass., for a sojourn of several weeks.

F. E. Morse, after a sojourn at Winthrop, Mass., with a friend, is haymaking in Ashland, N. H., his home, where he will remain during the Summer.

Milton Nobles is in Ohio, but expects to return to his home in Brooklyn on Aug. 1.

B. F. Keith and family are in Poland Springs, Me. After a sojourn of several weeks, they will make a tour of the Eastern watering-places and visit the White Mountain region.

W. V. Lyons, THE MIRROR's correspondent at Waco, Tex., will leave for Washington and New York the latter part of August as a delegate to the encampment of the Uniformed Rank, Knights of Pythias, to be held at Washington. His visit to New York after the convention will extend over several weeks.

Walter Perkins will spend a few weeks in Maine.

The Madgleys are at Long Branch.

Fannie Frantzell has gone to Shelton, Conn., for the Summer.

Frederick H. Perry is at Sag Harbor, L. I.

Eugene Sandow and Mr. and Mrs. Pepper sailed for Europe on the *Campania* on Saturday.

Richard Dorney is spending a few days at George Clarke's place, Norwalk Park, Conn.

H. C. Barnabee has gone to Nantasket Beach.

Mr. and Mrs. Harrison Grey Fiske are spending the Summer at Mamaroneck. In August, with a party of friends, they will go to the Adirondacks for several weeks.

Frederick M. Mayer and Macklin Arbuckle are at Waddington, N. Y., on the St. Lawrence.

Marion Booth is at Asbury Park.

Charles Kirke occupies a cottage at Asbury Park.

Elmer Grandin and Arthur Moreland are the guests of Henry Vanderhoof at Islip, Long Island.

There is a colony of theatrical people at Sayville, Long Island, including Mr. and Mrs. Peter F. Dailey, Mr. and Mrs. James F. Hoey, Mr. and Mrs. George W. Monroe, Mr. and Mrs. Joseph J. Dowling, Mr. and Mrs. Joseph Slater, Loretta Darley, Agnes Fitzhugh, John G. Sparks, Hughey Mack, John E. Hogarty, George M. Welty, E. G. Cooke, Fred. Peel, Wallace McCutcheon, Manager Cotton, Robert Monroe and others.

Alina Chester, of Maude Hillman's company, is spending her vacation at her mother's home in Detroit.

Mr. and Mrs. Charles Plunkett are at their home in East Orange, N. J. Mr. Plunkett has entirely recovered from his recent illness, and is negotiating for an engagement in a first-class company.

Maida Craigen is at Chocorua, N. H., visiting her aunt, Elizabeth Simmons, and Mrs. William Stone, of New York. Miss Craigen is the only professional in the vicinity save William Stafford, who has a farm near by.

Denman Thompson is spending his Summer at Swanzey, N. H., surrounded by his children and grandchildren.

Lillian and Ellen Mortimer are spending the season at Wells Beach, Me.

Among the professionals at Winthrop, Mass., are John Mason, Marion Manola, Marie Jansen, George Fortescue, Quincy Kilby, and Lindsay Morrison.

Blanche D. Henshaw is summering near Cairo, in the Catskills. She has been reengaged by Springer and Welty for the part of Carline in their Black Crook company, No. 1, and will introduce some novel specialty dances.

Thomas Namack, business manager for W. H. Crane, is happily roaming about Sullivan county.

Henry Guy Carleton is summering at Ashland, Wis. He will return to New York about Aug. 1 to direct rehearsals of his play Lem Kettle, in which Tim Murphy will star.

The Engadine, at Sea Cliff, L. I., kept by the mother of Henri Lynn, is a favorite place for professionals to pass the Summer. A score or more are there now, including Mr. and Mrs. Fred Bert, Barry Johnston, Mr. and Mrs. Fred. Summerfield, George Caine, Jennie Darragh, Georgia Redfern Caine, Fred. Backus, Marion Van Courtland, Mr. and Mrs. Edward Leslie, Inez Knowlton, Charles W. Jackson, H. H. Horton, Rita O'Neil, Miss Summerville, J. Scott Anderson, John F. Hearne, Maud Packard, and Chismore Packard. On Sundays Mrs. Beamont Packard, Howard P. Taylor, Robert Kane, George Staley, and Edward Black may usually be found at the Engadine.

After a stay at the Oriental Hotel, Manhattan Beach, Minnie Seligman went last week to Long Beach. Next week she will go to the Indian Harbor Hotel at Greenwich.

Anna O'Keefe is with her mother at Averne-by-the-sea. Miss O'Keefe is a skilful whip, and drives a fine bay to a park phaeton.

Eugene Tompkins is cruising on his steam yacht *Nydia*.

A. L. Erlanger is at Long Branch.

Stuart Robson and Mrs. Robson are at the West End, Long Branch.

Caroline Hamilton is in London. She will remain abroad two months.

H. C. Barnabee and Mrs. Barnabee are at Mr. Barnabee's old home at Portsmouth, where they will spend a few days, after which they will go to Nantasket.

Mabel Clark will spend her vacation at Atlantic City. Miss Clark has declined an offer to dance for four weeks in the production of Little Christopher Columbus at the Lyric Theatre, London.

Agnes Booth has returned to her cottage at Manchester-by-the-sea from a trip to Bar Harbor. Her son, Junius Brutus Booth, will sail for America on Thursday to spend the remainder of the Summer with her.

Francis Wilson, Augustus Thomas, Fraser Coulter, Mark Smith, Jefferson D'Angelis, and Joe Herbert all have cottages at New Rochelle.

Sherman Brown, of Milwaukee, has arrived from Europe and is staying at the Victoria.

TELEGRAPHIC NEWS

CHICAGO.

Indications of Good Business After the Hail—Current Attractions—Hall's News and Gossip.

[*Special to The Mirror.*]

CHICAGO, July 16.

The indications now are that the great strike is over and that President Debs will go the way of Martin Irons and T. V. Powderly, for all of which Chicago and her managers are truly grateful. The weather is delightful, and it is believed that good times are ahead, as they usually are after such rumpuses. I have been criticised by some people here for telling plainly just how bad the business has been, but I do not believe anyone would have made any more money had I lied about it. When Chicago theatrical managers acknowledge themselves that business is very bad it is safe to bet that it is. And when they show statements that are awful to contemplate, it is a sure thing. A stock company at one of the outlying houses played to $110 gross in eleven performances and then gave up. If this is not pretty bad business I will acknowledge that I am wrong. And the down town houses have not done very much better in proportion.

Two weeks ago Manager Prior, of the Schiller, foresaw the tough times, and gave his people two weeks' notice contingent upon a marked revival. Friday he announced that the Summer opera season would close with Dorothy last Saturday evening, and the Schiller is now dark. It will reopen its regular season in September, and Manager Prior has booked a number of fine attractions.

Agnes Delaporte made many friends here. She goes to South Africa for a tour in opera. James Aldrich Libbey made a splendid record, and artistically the season was a success. It was so financially, too, until the strike knocked the bottom out of business.

Manager Prior is raising a Herrmann on his chin. It is about a week old, and when Comedian John Burke saw it the other day he exclaimed: "They're off in a bunch."

Strenuous efforts were made last week to have all managers agree to close up until the trouble was over, but Messrs. Powers and Frohman, of Hooley's, and Messrs. Davis and Shea, of the Columbia, refused, on the ground that they would be compelled to pay their people for at least two weeks, with no money coming in. There may be a riot clause in contracts hereafter.

Sowing the Wind opened its final week at the Columbia to-night and it will close Saturday evening. The company then goes direct to Denver, where it will be joined by Sam Meyers, who accompanies it to the coast. Tom Shea and his wife will enjoy a little vacation in the Northwestern resorts and then return to New York for the opening of the Empire. The Columbia will remain closed until William Hoey opens the theatre for the regular season in August with his new play, The Plains.

Maurice Barrymore, J. G. Saville, E. M. Holland, and the other members of the Bobbs stock company have arrived and are busily engaged in rehearsing Augustus Thomas' play, New Blood. It is to follow An American Heiress, which is still on at McVicker's.

At Hooley's Charley's Aunt has been doing a very good business in spite of the strike, as people want to laugh these days. It will run until Aug. 16, when the regular season of the house opens with Daniel Frohman's Lyceum company in The Amazons.

Frank Burbeck gazed at the white tents of the regulars on the lake front from the Auditorium Hotel windows the other day and said: "If we could put on Shenandoah here it would do well."

The actor-deputy marshals have not been in contact with the mob as yet. They were shot at on one trip but Warren Ashley removed his hat and the trouble was over. They spent every night in Valparaiso and one night they thought to combine business with pleasure by playing Uncle Tom's Cabin between trains. The Uncle Tom made a great hit with the audience by replying to Simon Legree in this fashion: "Mah body may belong to you, Massa Legree, but mah soul—mah soul belongs to George M. Pullman."

Henderson's gorgeous spectacle, Aladdin, Jr., has been doing fairly well, and no doubt the business will boom now. The fiftieth performance was celebrated to-night by the distribution of artistic volumes containing pictures of the principals in and out of character. Manager Henderson is a philosopher, and he thinks the indifferent business of the last two weeks a mere incident in managerial life which will be blotted out by future prosperity. Aladdin can't lose. It is too good.

At the Grand Seabrooke has done as well as anyone with his amusing Tabasco, and has a new song called "The Man Who Stole My Luncheon." He will produce Harry Smith's new one, The Cliff, here during the season.

Owing to the fact that the armory of Battery D was needed for the troops, the Summernights' concerts of Max Bendix were deferred temporarily.

John W. Dunne arrived from New York last week by way of the Erie, a trolley car and the cable line, and the strikers allowed his trunk to come on later. He returned Saturday, taking his wife, Patti Rosa, to the seashore for her health. Their season opens in August and Bert Coote has been engaged for the preliminary tour as principal comedian.

Charles A. Stevenson, who has retired from the profession, is commissary on the staff of General Wheeler here, but he has been in the East since the troops were called out. I have no doubt that he did not run away on account of the trouble.

Sam. T. Jack's Madison Street Opera House has been closed after a record-breaking run. Manager Jack will reopen it and his Empire Theatre early in the Fall.

The Aladdin souvenir reaches me addressed to "Mr. Piff Hall, occasional correspondent of The Mascot." I was not aware of any irregularities on my part.

I have the wedding invitations of Miss Carline De Mar and my friend, Joe Hart, and a far Western paper asks me to add the bride's name to the soubrette list before it is too late. I wish the happy couple joy.

Wilton Lackaye called on me the other day to protest against my charge that he was as wicked in An American Heiress as a stage villain could be. He says he does not light a cigarette when he exits for the purpose of killing himself. I apologize.

Matt Berry, for years with Leavitt, is to go in advance of Comme next season. He is now at Mt. Clemens.

I met George Fawcett on the street here the other day. He is in Chicago enjoying the strike.

Walter Burridge has finished his work for New Blood, and is now preparing Otis Skinner's scenery.

I sincerely hope that next week I may be able to report a revival of business.

"BUFF" HALL.

BOSTON.

Jack Mason and Marion Manola Close their Opera Season and are Involved in Legal Difficulties—Stetson's Theatrical Gossip.

[*Special to The Mirror.*]

BOSTON, July 16.

Jack Mason and Merion Manola are again the talk of Boston. Their troublesome experience at the Park is at an end, for the season was abandoned at the conclusion of last week on account of bad business. The engagement opened triumphantly, but a queer performance of The Mascot gave the season a bad reputation which an excellent presentation of The Mikado could not remove. Consequently the business was poor, but the members of the company kept on loyally from their friendship for the Masons. The season closed with a testimonial to Mrs. Mason on Saturday, and a concert for the benefit of the chorus, who were behind in salaries, last night.

On Saturday night Jack Mason made a speech before the curtain thanking the friends who had stood by him, and complaining because the new opera which had been written for him by Stanislaus Stange and Julian Edwards had not been delivered to him on account of his alleged lack of financial responsibility. It is now to be given here at another house. A strike of the orchestra complicated matters, but the performance was finally completed.

The last day of the season was an exciting one for the Masons, as Jack and Marion were arrested and promptly released on bail. The arrest is all on account of Mrs. Mason's jewels on which Isaac H. Weinberg, a diamond merchant of New York city, advanced about $1,500 last season when the Masons needed money. Mrs. Mason was allowed to keep the jewels on condition that payments were to be made until the debt was canceled. It is alleged that this was done for some time, but that finally Weinberg heard that the jewels were pledged, whereupon he came on to see what could be done toward recovering jewels or money. A warrant was issued and the serving and releasing under bonds occupied but a short time, not enough to delay the matinee performance at the Park.

The Masons were in the Municipal Court this morning charged with conveying personal property purchased of Weinberg on conditional bill of sale and valued at $1,555. Through counsel they pleaded not guilty, and by agreement the case was continued to August 8, bail being $2,000 each.

The Masons, accompanied by some of their principals, propose taking a concert tour to seashore resorts during the Summer.

Pauline Hall changed her bill at the Boston and gave The Chimes of Normandy to-night, appearing for the first time as Germaine. The season is moving very prosperously and the performance to-night was immensely superior to that of La Belle Helene last week. Miss Hall was at her best and sang the part as it had not been done here before. Irene Murphy appeared as Serpolette, the part for which Lilly Post had been announced. Miss Murphy's Boston friends gave her a rousing welcome. Alf. Wheeler, Fred. Frear, and Julie Ring were well received.

Davy Jones keeps on at the Museum and will probably hold the stage there throughout the Summer. There was a nautical night last week, when the officers of the warships in the harbor and of the navy yard attended the performance. The house was trimmed with flags in honor of the occasion. The next night about 150 newsboys of the city were treated to a pleasant evening at the Museum by the managers. As a result, you can't buy a paper in Boston without hearing the newsboy whistle, "Don't Get Gay with Shay."

The Grand Duchess is at the Tremont.

Ward and Vokes head the long vaudeville bill at Keith's New Theatre, where also is presented the "Linger Longer, Lucy" dance, which made such a hit in About Town. Mr. Keith's living pictures will probably be ready next week.

At the Palace living pictures and the Vassar Girls Burlesque company furnish entertainment.

Readers of The Mirror in Boston were somewhat mystified in reading that Marie Burress was to be the leading lady with James O'Neill and also with Otis Skinner. The first paragraph was correct, for Miss Burress will be largely featured as Mr. O'Neill's support. As he is to present Hamlet, Virginius, Richelieu and a new Greek play in the course of the season, Miss Burress will be seen to excellent advantage. She is to go to Saratoga early in August to appear as Hermia in the performance of Midsummer Night's Dream, which William Seymour is arranging there.

The Bowdoin Square Theatre has been sold by Woodbury and Leighton, the builders, who secured it at auction about a year ago. The new purchaser is R. R. Sheldon, of Winchester, who is also the owner of the Lyceum, which is to be run next season as a first-class vaudeville house. When Mr. Sheldon learned that Harry Miner, of New York, was in town negotiating for the Bowdoin Square, he did not fancy the possible competition, and he offered to buy. The price is understood to be a little more than $130,000. The papers have not been passed. Theatregoers of Boston will learn with pleasure that this change in owners does not necessitate a change in managers, for Charles F. Atkinson will still run the house along the lines which have proved so successful in the past.

The latest amusement enterprise talked of in Boston is in connection with the old Fitchburg station, which will soon be vacated. A. H. Dexter, the late manager of the Opera House, is one of the leaders in the enterprise, which is proposed to be in the nature of a roof garden rather than a theatre. It was in the Fitchburg station that Jenny Lind sang when she visited Boston.

Work on the new Castle Square is progressing rapidly, although the manager has not been selected. It is understood, however, that the staff will be made up of Boston theatrical men, with a New York man at the head. The theatre will be run in connection with a new hotel, to be called the Castle Square, and the building will be fireproof. The stage will stand alone, so that spectacular effects may be obtained. The house will seat 2,000, and will have two balconies. It will be a combination house, but one or two spectacular productions are possible, and, again, it may be that the first season will be devoted to variety.

John Stetson looked over the site of the old public library with a view of turning it into a theatre, but the price wanted for the property was considered excessive. It is probable that the old building will be turned into a business block. All the vestiges of the old Globe and the theatre are now a thing of the past. There are those who seem to think that Mr. Stetson may decide to put up a theatre on the site, but that is decidedly unlikely.

Mr. Stetson has sold his steam yacht, *Stella*, to Charles A. Sinclair. About the naming of this yacht they tell the story that Mr. Stetson gave orders to have her called either *Psyche* or *Cinch* as he wanted a name to begin with S, but of course that has no more foundation than all the other stories that are told about him.

Mr. Stetson is in trouble with some of his neighbors at Beverly, where he bought a beautiful estate last Fall. The neighbors have trespassed upon his property and go to his beach to bathe in spite of his protests. Mr. Stetson has built a barbed wire fence along the beach and that the Beverlyites do not like.

Musical people of this city are talking quite a little just now about the musical critic of one of the Boston papers. As his columns are alleged to be for sale at an extremely low rate—$15 a week, I hear—managers probably find it a good investment to dispense with the services of one chorus girl and invest the sum saved with Mr. ——. Let his name be omitted. Managers who have had dealings with him know his name, address, and price.

Louise Mackintosh has returned from a visit to Marie Burress at Sharon.

Evelyn Campbell will sail for Europe on Saturday. It is a queer coincidence that her first and last appearance in this city were in the same part—Dearest in Little Lord Fauntleroy, which she played at the Museum during its memorable Summer's run, and at the Grand Opera House on the Fourth of July.

Mollie Gregg, a Roxbury girl, who appeared in the Prince Pro Tem company, is the heroine of the week. She was at Green Harbor, Marshfield, where Mrs. M. H. Ballou, of this city, came near drowning. Miss Gregg dove to save her, and with assistance got her to shore. Miss Gregg is modest, and declares that the adventure was nothing at all, but all her Boston friends applaud her bravery.

The Sea Serpent Club had its annual outing at Marblehead last week, and of course William Seymour, Charles Hoyt, and the other notabilities of the club enjoyed themselves in the customary manner.

Musical people of Boston were surprised to read in the *Journal* the other morning that Fred. Gower, Lillian Nordica's husband, had reappeared in London. Gower, it had been believed for seven years, was drowned while crossing the English Channel in a balloon. There were some doubts of his death, but his estate was settled, Nordica getting about $25,000.

While Joseph Haworth was recovering from his attack of appendicitis he wrote an article about the last days of John McCullough, which will appear in *Donahoe's Magazine*.

Jack Fynes has been selected by B. F. Keith to be manager of his Opera House in Providence. He will begin his duties Sept. 3.

JAY BENTON.

CLEVELAND.

Operatic Attractions—The Queen's Lace Handkerchief and Pinafore—Heroes and Belles to Town.

[*Special to The Mirror.*]

CLEVELAND, O., July 16.

Haltnorth's Garden Theatre was filled to-night by an appreciative audience to hear The Queen's Lace Handkerchief, produced by the Murray-Lane company. The opera was well staged, and the full strength of the company appeared in the cast, comprising J. K. Murray as Cervantes, Henry Hallam as the King of Spain, Harry Brown as Sancho, W. F. Rochester as the Prime Minister, Clara Lane as Irene, Mae Bruce as the Queen of Spain, and Rose Leighton as the Marchioness. Next week, Olivette.

Pain's Storming of Vicksburg will be seen

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for the last time this week, and ought to be well patronized, as several special features are promised.

At Cable Park Pinafore was produced tonight in an elaborate manner on a real ship by a large company of well trained singers. The staging of the opera is entrusted to J. Clarence Harvey, who was formerly with the Wilbur Opera company. The production will remain for two weeks.

Barnum and Bailey's Circus is in town, and has performed before big audiences both afternoon and evening.

H. J. Pain was in town the past week looking after his interests in Storming of Vicksburg. The spectacle will go to Kansas City, Mo., from here.

The Lyceum Theatre will open a preliminary season Oct. 2 at popular prices. A new scenic melodrama, entitled Temptation of Money, under the management of Boyer and Hardy, will be the attraction.

Newt Hilliard, proprietor of the Baker Opera company, is in the city.

WILLIAM CRANSTON.

ST. LOUIS.

The Summer Season of Opera Continues Successfully at Terrace Park and Uhrig's Cave.

[*Special to The Mirror.*]

ST. LOUIS, July 16.

Pagliacci was given at Terrace Park last night by the Hagan Opera company for the first time in English in this city. Helen Bertram sang the soprano role in her usual finished manner. The principal part, that of Canio, fell to Richie Ling, and he sang it in a thoroughly artistic manner, while Francis Gaillard sang the beautiful prologue as only he can. The other characters in the cast were placed in competent hands. Preceding Pagliacci, Trial by Jury was given with all the favorites of the company in the cast. The attendance was large.

To-night the event of the season at Uhrig's Cave took place. The Uhrig's Cave Opera company gave Donnizetti's opera Lucia di Lammermoor. Charlotta Macouda took the title role and rendered it in a manner that won her many encores and frequent applause. The part of Edgardo was taken by Charles Bassett and it is needless to say he filled it acceptably. He will also sing the part Thursday, Friday and Sunday evenings. The other evenings Barron Berthold will sing the role. William Mertens sang the part of Enrico Ashton very creditably. May Baker sang the part of Alice and most agreeably surprised her friends. William Broderick ably filled his old part of Raimondo. There was an augmented orchestra and enlarged choruses.

Nellie Rosebud, after a week's absence, made her reappearance at Terrace Park this week, and introduced a new specialty.

An addition was made to the Hagan Opera company this week by a Mr. Pretorius, a well-known local singer, who sang most creditably.

Manager Ollie Hagan, of Terrace Park, was agreeably surprised last Monday afternoon. He was sent for by Nellie Rosebud, who, in the presence of several members of the company, gave him a superb morocco pocket book bearing his initials, O. L. H., on one corner in gold letters, set with forty-eight diamonds. Miss Rosebud made a little speech, telling him that it was a present to serve as a reminder of her first Summer season, which was so successful. This was one of the few occasions on which Mr. Hagan has lost his presence of mind, and he could not respond.

Last Saturday night the Hagan Opera company omitted their usual performance, as the Park was rented to the managers of the French fête, who celebrated the fall of the Bastile with an entertainment of their own, which drew an immense crowd.

Gertie Lodge walked about in a trance last week and braced herself with frequent libations of iron and wine. It was all occasioned by her going in Juccard's Jewelry Company's establishment, one of the largest houses in the city, and asking a demure looking clerk "What the latest was in cards." He replied "Jac cards." This story comes from Ben Louge.

Mr. Conrad, who is managing the living pictures that will be given at Uhrig's Cave beginning next Monday night, is in the city making the necessary arrangements.

The Stuart Robson company passed through here en route East last Thursday.

Loudon McCormick, Maude Redmund, and Porter White and wife have been added to The Derby Winner roster since my last letter. Rehearsals will commence at the Grand Opera House on Aug. 1, but nearly all the company will be here two or three days before that date.

Charles Drew makes his first appearance next Monday night with the Cave company.

assuming the role of Lambertuio in Boccaccio, which will be given its first presentation then.

Last night Douglas Flint took the part of Dick Deadeye in Pinafore.

Miss Gaillard fainted during the second act of Said Pasha last Friday night, and was carried from the stage, but she recovered later and was able to go through her part.

George O'Donnell retired from the cast of Pinafore last Saturday night and left for New York to rehearse in The Flams with Hoey. Rehearsals commenced at the Harlem Opera House to-day.

Business Manager Ben Tuthill, of Uhrig's Cave, has been offered by a St. Louis business man ample backing for an English opera company. If he can get suitable time booked, the matter will be consummated and the tour opened early in November. Negotiations will be opened with the view of securing several of the artists now appearing at the Cave, but the company will be headed by a well-known prima donna that filled a special engagement there early in the season.

George Denham left this morning for his Summer home near Washington.

Dress rehearsals of "living pictures" that open next Monday night will be held Friday night after the performance, to which the newspaper men are invited.

W. C. Howland.

PITTSBURG.

When the Local Theatres Will Open—Movements of Managers and Others of the Profession.

[*Special to The Mirror.*]

Pittsburg, July 16.

The regular season of the Duquesne Theatre will open on Aug. 27 with The Matador.

Dockstader's Minstrels will receive patrons at the Bijou Theatre, Aug. 2, that being the opening date. This house will present an attractive appearance. Temptation of Money Aug. 6.

The Fencing Master opens the Alvin Theatre on Sept. 3.

The New Grand Opera House, under the management of Davis and Schwab, opens season on Sept. 3 with the Tavary Opera company.

Manager Harry Williams is having the Academy of Music brushed up, and will look handsomer than ever. The season will open on Aug. 13.

Manager E. D. Wilt will have his new East End Theatre ready for opening early in the Fall.

Manager Harry Williams, of the Academy of Music, left to-day for a few weeks' pleasure jaunt.

Manager R. M. Gulick, of the Bijou, has returned from New York and Atlantic City.

Dick Quilter is here, visiting his father and mother.

Ed. McDowell, of A Danger Signal staff, is here visiting his parents and friends.

Thomas Graham, treasurer of the Bijou, is home from Atlantic City.

Only a Tramp, with G. D. Mackie in the lead, opened Harris' Theatre to-day to fair houses.

Fred. Fallett, for several years assistant treasurer of the Bijou, joins one of the Davis and Keefe's attractions as treasurer.

Joseph Crows.

PHILADELPHIA.

Theatrical Managers Enjoying Themselves at Various Summer Resorts—Rules of Local Amusements.

[*Special to The Mirror.*]

Philadelphia, July 16.

Announcements of the opening of the leading theatres are beginning to appear. Gilmore's Auditorium heads the list for Aug. 21. Then follows the Empire, with the Chestnut immediately after.

The opera company at the Grand Opera House had a fair opening week, and continues in the conventional repertoire.

The Fall of Herculaneum, out-of-door spectacle, is doing the business of the city. Carmencita, the dancer, closed on Saturday night and leaves for New York. Mrs. Hoffman, the dashing rider, was thrown from her chariot in the race Wednesday night and seriously injured.

Burt Haverly and wife (Laura Biggar) are at Augustine Park, Delaware, for the Summer.

Managers Worrell, Taylor and Kelly are at Cape May; Manager Nixon at Long Branch; Manager Gilmore at Atlantic City; Manager Bradenburg at Long Branch; Managers Carncross and Forepaugh are at Atlantic City; Manager Howe is in the Catskills.

The Grau Opera company at Cape May has had a royal season thus far.

Edwin Rushton.

POTTER-BELLEW IN SAN FRANCISCO.

[*Special to The Mirror.*]

San Francisco, July 16.—The Potter-Bellew season at the Baldwin Theatre is fairly successful. The supporting company is excellent, and the plays have been accurately and richly staged.

Zola's Therese is too sombre for general appreciation, yet was well acted, especially by Bellew as Laurent. In Society, a finely-constructed and most interesting play, with plenty of bright lines and quick action, Mrs. Potter excelled as Francine. Bellew was also good.

Last night for the first time an English version of Charlotte Corday was given before a large audience. The play is very poorly constructed, disconnected, and wide of historical facts. It presented little more than a series of tableaux. In the title-role Mrs. Potter achieved a brilliant artistic success. She has improved since her last appearance here, and shows qualities of force as a tragic actress. Mr. Bellew, in the character of Marat, was too melodramatic in make-up and general bearing. The character as he presented it was intensely revolting, yet was commendable as a piece of effective acting. The company appeared to good advantage and did excellent work, notably Miss Leigh, Perdita Hudspeth, Minnie Monk, Verner Clarges, and John Ward.

The company will play Oakland three nights next week, and then tour the coast.

Harry Lask.

MANAGER MAGUIRE WINS.

[*Special to The Mirror.*]

Helena, Mont., July 16.—After three years of litigation, I have won by a decision of the Supreme Court, by which I retain control of the property known as Maguire's Opera House, Butte.

James A. Murray, the banker of Butte, has stood by me in all my legal troubles, which were very complicated. The result of the decision leaves me now, as I have always been, the leading manager of the Northwest.

I shall arrive in New York to do business at my regular desk at Klaw and Erlanger's within the next twenty days.

John Maguire.

TO ALLAY APPREHENSION.

[*Special to The Mirror.*]

Chicago, July 16.—In answer to many queries regarding Gustave Frohman's Lady Windermere's Fan company, I wish to say that the company were detained in Ogden, Utah, over ten days, on account of the railroad strike, and have only played three times in two weeks. They are all well and happy, and are due to play Seattle on Tuesday and Wednesday if no further railroad troubles are encountered.

Gustave Frohman.

PASTORAL PERFORMANCES.

[*Special to The Mirror.*]

Kansas City, July 16.—Wagenhals and Kemper's stock company gave two performances of As You Like It to large and fashionable crowds at Fairmount Park Saturday and Sunday. The performances were excellent. Misses Rowan, Abell, and Keeler played Rosalind, Celia and Phœbe, and Messrs. Kemper, Craig and Holt played Touchstone, Orlando and Jacques.

Frank B. Wilcox.

LILLIAN RUSSELL ENJOINED.

Canary and Lederer have sworn out an injunction before Justice Cullen of the Supreme Court restraining Lillian Russell from appearing under any other management until after the expiration of her contract with that firm, a year from next November. Miss Russell, who has returned from Saratoga, and will sail for Europe this week, declines to discuss the matter, by advice of counsel.

The lawyers of Abbey, Schoeffel and Grau have formally given notification that they would appear in Miss Russell's behalf in the case, thus indicating that she is under contract to that firm.

The London *Referee* confirms the statement that Lillian Russell will be the star at the Lyceum Theatre under Abbey's management, during Henry Irving's provincial tour.

PIRATES IN THIS STATE.

J. Cheever Goodwin writes to The Mirror from Arkville, Delaware county, enclosing programmes of "Mathews and Walton Stock company" which appeared last week at Margaretville in that county. This company had, at the time of Mr. Goodwin's writing, on Thursday, played Hazel Kirke and The Danites at cheap prices, and were to give other plays later.

ABOUT ACTRESSES.

Ethelyn Friend sailed for Europe on Saturday by the *Champagne*. She will go to Paris for a year, and will reside there with her sister, who is a fashion correspondent and artist for the Boston *Globe*. Miss Friend will devote herself to literary and artistic pursuits. She says that the outlook here is grey, and she prefers to go where she can study and improve herself rather than to vegetate in New York. Miss Friend was a member of Richard Mansfield's company last season.

—

Cordie Davega was severely injured while riding down from Van Cortland Park on her bicycle on July 4. She was coasting down a hill when her wheel struck a stone, throwing her violently into some bushes at the side of the road and rendering her unconscious. She received painful bruises and did not regain consciousness until next day. She is now, however, out again and only slightly lame from the accident.

—

Elsie de Wolfe has been spending a few days in London, where she has been the object of much courtesy from her professional friends. Henry Irving, Charles Wyndham, George Grossmith, Brandon Thomas, J. L. Toole are among those that have entertained her. Miss de Wolfe received an offer to appear in the exhibition performances arranged for July 4 at the Antwerp Exposition, but she was unable to accept it. Miss de Wolfe, in spite of contrary reports, has decided to return to this country next season.

—

Last week's Manon contained two conflicting paragraphs regarding Marie Burress. According to one she had signed with James O'Neill; according to the other she had been engaged by Otis Skinner. The first statement was correct; the other wasn't. In Mr. O'Neill's company Miss Burress will have opportunity to distinguish herself as Ophelia, Virginia, and Julie de Mortimer.

—

Ada Gilman, who has been acting as secretary of the Professional Woman's League, is eager to return to active theatrical life. She has not played in a couple of seasons, and she says she is never quite happy unless she is acting. Miss Gilman is one of the cleverest of comediennes. She has been identified with many of the best companies during her career. She is desirous to fill a character part or to engage as a rough soubrette. Miss Gilman is at the League headquarters daily.

Invitations to a private view of the new house of the Professional Woman's League have been issued by the president and executive committee of that organization for Thursday afternoon at three o'clock.

—

Marguerite Van Zandt is in Chicago, where she is making arrangements for a series of open-air performances at Lake Villa. She will give As You Like It first. Later she will present Gringoire, and will establish a precedent by playing that enthusiastic and reckless young poet herself. So far as we know the part has never been acted by a woman in this country. Miss Van Zandt is a charming woman and a talented actress. Her *al fresco* series should be interesting.

—

There are few cleverer women on the American stage than Alice Harrison. She is a wonderful mimic, a genius in original humorous expression, and her versatility ranges from legitimate comedy to broadest farce. She sings; she dances; she is an artist at making-up; she has taken parts that were lean and has made them fat. It is good news Miss Harrison has decided to return to the boards the coming season. The past two years she has resided in New York, devoting herself to her parents, who have been in ill-health. Refreshed by her rest, she is ready now to conjure laughter again.

MATTERS OF FACT.

E. E. Zimmerman, representative of Manager William Calder, has received a cable from Mr. Calder that he has sent to him the manuscript of two strong plays, and as Mr. Zimmerman has also several other plays, those who wish to secure a play should see him at 40 West Twenty-eighth Street.

The Chicago *Herald* says: "Saturday evening the contract of J. Aldrich Libbey as chief baritone of the Schiller company expires, and he will then sever his connection with that organization. Mr. Libbey has been one of the chief props of the company all Summer, his voice and action having conspired to strengthen every performance. Even the arduous duty of appearing in a new opera every week has not induced him to slight his work. Every role has been given thoughtful consideration, and his singing has invariably been a decided feature. In many respects, if not in all, he deserves to rank as the best light opera baritone at present in this country."

Minnie Jarboe, the prima donna soprano, is open for engagements. She received favorable notices for her work in Killarney and the Rhine, and having had much experience with Digby Bell and other operatic stars, would doubtless prove a valuable acquisition to any company.

Helen Blythe will go on the road next season under the management of W. W. Wright. She will present L'Article 47, Leah the Forsaken, and a new comedy, which has been christened Reaping the Harvest. The attraction has been booked in some of the best houses and the management anticipate a prosperous season. Miss Blythe has been identified with the companies of Edwin Booth, John McCullough, and Augustin Daly.

On Saturday Eugene Sandow and his manager, F. Ziegfeld, Jr., sailed for Europe on the *Cawsana*. They will return in September bringing with them the members of the Sandow Trocadero Vaudevilles. Among the possibilities is Albert Chevalier, the famous Coster singer. The tour is now being arranged by Melville Stoltz, who has authority to execute contracts, and will act as business manager for the attraction the coming season. The Jordan Family, including M. B. Dunham, late Marls and Dunham, will be one of the features of the organization. As Sandow has been seen only in five cities in America he should prove a powerful attraction.

William J. Rostetter, for ten years musical director at Koster and Bial's, is open for engagements of a like nature, or comic opera for the coming season. He may be addressed care of this office.

The Avenue, Louisville, Ky., formerly Harris' Theatre, has been leased by R. S. Brown and John P. Reilly, who will make it a popular-priced house, playing farce-comedy, comic opera, and high-class vaudeville only. Managers having booked with Harris' or the Bijou should communicate at once with Messrs. Brown and Reilly.

Edward Garvie has signed for Hoyt's A Black Sheep company.

Lon Stevens can be engaged for characters or heavies. He can be reached in care McLaughlin's Hotel, Westchester, N. Y.

Bingley Fales has returned from his Summer outing in Detroit. He wishes it understood that he does not continue with Coon Hollow next season and is still at liberty.

Bernard Dyllyn returns to New York August 15 to begin rehearsals with Russell's Comedians. He is at present in London.

The New Lyceum Theatre, Elizabeth, N. J., wants a first class attraction to open the new house. Manager A. H. Simonds is willing to give a guarantee to a good company.

Norman Campbell, 161 Tremont Street, Boston, Mass., wants a good society drama.

Clement Hershell will continue as comedian of the Robin Hood Opera company next season.

E. J. Swartz, the author of Dad's Girl, The Clipper, The Governess and other successes, will arrange regarding the production of his plays. He may be addressed 208 South Third Street, Philadelphia, Pa.

W. R. W., care American Dramatists' Club, 47 West Twenty-eighth Street, has a spectacular farce-comedy which he will let on royalty.

Fannie Frantzell, a clever ingenue, who just closed a Philadelphia engagement, is disengaged for next season.

Adolphe Lestina, a young and capable leading man, has not signed for next season. Mr. Lestina is well known for his clever work as Tom, in A Flag of Truce the past two seasons, previous to which he played Dr. Isaacs in A Night Off.

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CALL.

RICHARD GOLDEN'S OLD JED PROUTY COMPANY.

The ladies and gentlemen of the company are requested to assemble for rehearsal at Greenville, on Moosehead Lake, Maine, on Aug. 1 next.

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Pittacus Green with Effie Ellsler in Hazel Kirke, and the following season Ned Farley in The Danger Signal.

The Empire Theatre, Holyoke, Mass., will open the season Aug. 20 with The Prodigal Father. Other attractions that immediately follow are: Old Jed Prouty, Hoss and Hoss, Appomattox, Two Sisters, Tim the Tinker, Mlle. Rhea, Stetson's U. T. C., Eight Bells, Colonel and I, Spider and Fly, Tim Murphy in his new play, Lem Kettle, and the Watson Sisters. Managers desiring open time at the Empire can secure it by addressing the managers at Holyoke, or Klaw and Erlanger, New York.

An author will loan a society drama for a season upon a percentage to a star or manager. Address Box 92, Philadelphia, Pa.

Henry Jewitt, who is well up in the legitimate drama, and who was the leading support to Julia Marlowe last season, has not yet closed for next season. He may be addressed in care of The Players, 16 Gramercy Park.

A manager is wanted by C. T. Grant, 34 Boston Street, South Boston, Mass., for his comedy, Is It Best to Marry Twice?

Georgia Sargent, soprano, has been engaged for the coming production of A Clean Sweep.

Richard Golden's Old Jed Prouty company seems to be the first of the road organizations to issue a call for rehearsal, preparatory to opening their regular season. An announcement elsewhere in this issue names Greenville, on Moosehead Lake, as the scene selected for the rehearsals on Aug. 1. The company is booked in full to June 1 next in a succession of "State Tours" by Manager MacGeachy. Harold Cox, who is to precede the company for the sixth consecutive season, begins the general movement early next week with a staff of picked assistants.

Russell Craufurd, who has just concluded a long engagement with the Potter-Bellew company in India, is open for engagement. He has played a large number of characters including Touchstone, Launcelot, Tony Lumpkin, etc., besides all the character comedy parts in the Potter Bellew repertoire.

Joe Kelly has signed for his third season as leading support to Bobby Gaylor.

Manager W. W. Newman, of the Huntsville Opera House, Huntsville, Ala., is having many improvements made in his house, enlarging the stage and adding new scenery. The orchestra will be increased to ten pieces. The time is nearly all booked with the best attractions.

Helen Lamont has just closed a most successful season with J. H. Shunk's company at St. Paul. She is disengaged.

Clever people are wanted by C. Garvin Gilmaine for his Summer stock company at Cape May, N. J.

The People's Theatre, Brooklyn, is for sale or rent on reasonable terms, and a long lease can be had.

In another column R. J. Valentine gives notice that he will discontinue The Skating Rink and that all contracts made by him for next season are cancelled.

E. L. Kinneman of Maysville, Ky., has assumed the management of the Opera House at Winchester, Ky., and is booking it in conjunction with the Maysville house.

OBITUARY.

John Bright, manager of the Yonkers Opera House, was found dead in his office last Thursday, heart disease being the cause, although he had suffered from Bright's disease. The elevator boy went to call him to dinner and found him dead in a chair. The deceased was fifty-eight years old, and had been manager of the Opera House for twelve years.

Harry George was found dead in his bed last Monday in Baltimore. The deceased was an actor of the old school, and a veteran of the Mexican war. He was between seventy and eighty years of age. He was at one time the elder Booth's leading man. When the Mexican war broke out he enlisted and was on board the first vessel that landed at Vera Cruz. The deceased drew a pension of $12 a month from the government, and for years this was his only income.

Mrs. Joseph C. Olney, for several years connected with the New Bedford Opera House as ticket seller and assistant manager, died 11 of a complication of diseases. She was very popular, and her annual benefit always tested the capacity of the house. She leaves a husband and daughter

A Bit of Information, Where Some of the Good Ones Can Be Found:

FOR INSTANCE—

JACQUES KRUGER, CARRIE SWEENEY, HARRY CRANDALL, CHARLES F. ALDRICH, DANIEL BAKER, THOS. EVANS, THOS D. DALY, FRANK SADLER, JOE W. KEELER, CHARLES F. CLARKE, PAUL LA DREW, KITTIE CLARK, CLARICE PALMER, ADAH LANGDON, and some more—will hover about with the new

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WE'LL LOOK FOR YOU—IF YOU CAN'T COME, WRITE!

The time is sort o' filling; but, anyway, address W. H. ROWLES, 25 West 30th Street. Direction C. N. BERTRAM.

NOTICE TO ADVERTISERS.

The attention of advertisers is again called to the fact that advertisements intended for the last page of THE MIRROR must be in hand before noon on Saturday. The same rule holds good with respect to changes in standing advertisements.

NEWS NOTES FROM LONDON.

LONDON, July 7, 1894.

The dog days are damning and the dullness of August is getting unpleasantly near. The heat is intolerable, and it has had its effect upon the theatres, which are closing earlier, if anything, this year than ever. But, for all that, London is looking particularly bright just now and it presents some good entertainments. It is long, for instance, since I have enjoyed any play so much as the new piece, Marriage, which was first produced in the middle of May at the Court Theatre. As Charles Frohman has secured the American rights of this piece, I shall make bold to tell you something of it and to forecast its success in New York, where, I suppose, it will in due time be presented at the Empire Theatre.

Somehow or another, I had stupidly got it into my head that Marriage was a farce. I was, no doubt, influenced in this belief by the fact that the authors are Brandon Thomas and Henry Keeling, and Mr. Thomas, as you are aware, is responsible for that laughable play, Charley's Aunt. But Marriage is not a farce. It is not merely a comedy, as the word is understood nowadays. Nor is it a dull, depressing drama. But it is a comedy, in the higher sense. For it keeps the average spectator amused as well as interested, and it puts a serious question very neatly and very forcibly.

I am not going to weary you with the details of the plot. It is only necessary to observe that the foundation of the play is the separation of a young husband and wife who really love, but do not understand one another. Upon this seemingly slender basis is built a decidedly clever, amusing and thoughtful play. There are only six characters in it. The chief figure, from a theatrical point of view, is that of a fashionable lawyer, a part which is a marvellous study in the hands of one of the most admirable of English character actors, W. Mackintosh. The husband and wife are well-to-do people, who have become estranged because of the glamour cast over the man by a very materialistic, wealthy, and utterly heartless, though coldly beautiful lady of birth. This placid beauty has caused the husband to be blinded to the merits of his wife, whose open nature and depth of soul are not appreciated by the hectic husband.

Of course there is a wealth of comic incident, an abundance of amusement in the piece, but the real question at issue is this vital one of misunderstanding, and, under a veil of laughter, it is very powerfully put. You chuckle over the cynicism of the swell solicitor, and you smile at the drawl of a good-natured man of the world, but, behind it all, is the dramatic story which gives the play its backbone. And this, I venture to predict, will be the secret of the success of the play in New York. Marriage will prove an admirable successor to Liberty Hall and Sowing the Wind at the handsome Empire Theatre. But Mr. Frohman will find some difficulty in equalling the London cast.

I am not raised in my admiration for the staging and acting of plays in the English metropolis, for I have seen the original article improved upon in Australia as well as in America. But when it happens that a London play is presented to perfection, then other managers may despair of even rivalry in this direction. Mr. Mackintosh's part might be adequately filled by another actor, because it is built on tuned and sure lines, but the young husband of Sydney Brough would put the ordinary stage lover into the background. And the cold, measured woman of the world of Gertrude Kingston will probably find a worthy successor elsewhere. But it will be difficult, in the American cast, to replace Lena Ashwell, as the young wife who is misunderstood. The character is intensely serious amid comic surroundings. For this reason, alone, it is not easy to play. But Miss Ashwell is one of the most remarkable actresses I have seen. Her face is interesting, as opposed to mere prettiness, and her voice is extremely musical. She plays with real depth of feeling and the charm of what I can only describe as soul. In this respect, as in the music of her voice, she resembles Miss Julia Arthur, the only actress I have seen in America who could do justice to the part. And she would play it superbly. Unhappily, however, Miss Arthur does not sail under Mr. Frohman's flag. That enterprising manager is to be commended for his courage in presenting so pure and so sympathetic, albeit so laughable a play as Marriage which will be a success in New York if it is well acted. But "there's the rub."

For the rest, there is not much actual news in London. "Last nights" is the cry, and the managers are off to cooler climes. But America is still well represented here. Henry E. Abbey is to be seen at his office in Henrietta Street, Covent Garden, on week days, busily preparing for new campaigns on two continents, while on Sundays, he in company with Mrs. Abbey and Madame Melba, he enjoys the delights of boating on the Thames.

Charles Chatterton, a week after his brother, Signor Perugini, arrived here on Thursday last.

Daniel Frohman has gone abroad, but Charles Frohman is too busy to leave London just yet. Mr. Abbey goes to Bayreuth on the 18th, and sails from England for New York before the end of July.

A visitor to New York, although he is an American, will be J. C. Williamson, the well-known Australian manager, who will be with you early in September. Mr. Williamson has been in London for some months, busily engaged in sending out attractions to Australia. He crosses the Atlantic in search of novelties and in order to witness the final rehearsals of Struck Oil, the play in which he made his first great success and which is to be sent on tour in the States under the management of Augustus Piton.

Talking of the Antipodes, I am reminded that our Australian readers will be interested in learning that a newly-formed syndicate has just taken over the Criterion Theatre, Sydney, and the Bijou Theatre, Melbourne. It is the present intention to produce comedy and other pieces of a light order, and Alfred Maltby has been engaged as principal comedian and stage manager. Mr. and Mrs. Augustin Daly and Ada Rehan have just returned from a visit to Holland, Germany, Italy and Spain. They remain in England until the first week in August, when they return to America.

AUSTIN BRERETON.

A DREAM OF ACADIE.

Noromoega, a Dream of Acadie, is the title of a comic opera, the libretto of which has just been completed by Lawrence T. Smyth, of the Bangor, Me., *Daily News*. It is in prologue and two acts, and deals with historical events at Castine, Me., and along the Penobscot River in the latter part of the seventeenth and first half of the eighteenth century.

Castine is one of the oldest towns in America, and was for years the scene of bloody warfare between the English, French, colonists and Indians, with an occasional visit from Spanish, Dutch and Italian voyagers and adventurers. Noromoega, while introducing something of the military flavor of the period, has for its principal theme a legend of the early Tarratines, of whom Madockawando was chief, and a very astute and diplomatic Indian called Mugg the business manager, so to speak. The legend told of a splendid city, Noromoega which existed up the Penobscot River, where Bangor now stands, and where the name is perpetuated in a great hall that was for half a century the chief theatre of the place.

Noromoega was the Utopia, the promised land, of the Indians, a magnificent city of gorgeous palaces and golden streets, the home of peace, and the abode of luxury. But, like everything good, it was difficult of attainment, and nothing but disappointment awaited those who sought to pass its gates. It often rose, a splendid vision at sunset, in the eyes of weary travelers, only to vanish like a dream when its threshold seemed at hand.

A pair of Indian lovers, whose marriage the chief had forbidden, seek this magic city, and are followed in their wanderings by Madockawando, Mugg, and the chief's retinue of warriors. The city appears at last in a tantalizing vision, then fades away, and the disappointed pair resolve to end their lives at "The Lovers' Leap," a high precipice which is pointed out to-day as one of the beauty spots of Bangor. The suicide is prevented, and a happy ending is brought about through the interposition of Mugg, the chief comedian of the piece.

All this, with much more, is seen in a dream by some members of an opera company summering at Castine, who appear first in the prologue, alone, and afterward, with the others in the succeeding acts. The scenes are all out of doors, with simple yet effective settings of pine trees and Indian wigwams, a stockade, Jesuit chapel, etc. Sentiment and comedy are evenly blended in the songs and brief dialogue. The music is yet to be written.

PLENTY OF EVIDENCE.

"If anyone wants evidence of the value of advertising in THE MIRROR, he should see the amount of my mail since advertising Maxwood. Open time is offered me in all directions, and I could book a tour already with what I have."

FRANK CARLOS GRIFFITH.

BOSTON, Mass., July 12, 1894.

JOHN DREW LATE IN FRISCO.

The John Drew company was delayed twelve hours in getting out of Denver last Friday owing to trouble with the strikers, and they arrived in San Francisco too late to open last night as arranged. They will appear to-night (Tuesday).

LETTERS TO THE EDITOR.

NO QUARREL WITH THE MANAGEMENT.

LYCEUM THEATRE,
BUFFALO, N. Y., July 6, 1894.

To the Editor of the Dramatic Mirror:

SIR.—I was greatly surprised to read in your pages that "I had a falling out with the management." I cannot fancy whoever told you such a falsehood. My manager, M. S. Robinson, I have never had a cross word with. My stage manager, Louis Hendricks, is most kind to me. In justice to these gentlemen and myself, I write this, which I am sure you will publish.

A person by the name of Dixon came on to play in The Dagger and the Rose. He brought a lady from New York to play the leading part which I had been cast for. Mr. Robinson, the manager of our company, refused to have the piece produced unless I played the part. I knew nothing of this trouble, as Mr. Dixon had told me that he had been looking all over New York to have me create this part long before.

I went to rehearsal, and as Mr. Dixon was very rude to me I refused to play in the piece, which of course was what he desired. He ran across the street to the Tifft House, and brought the lady over to fill my place. To prove I have had no trouble I have played all this week, and next week I close my engagement under the present management with great regret, having the offer to remain longer, but I feel I need rest before opening my season at Niblo's.

I have never had trouble with my managers or stage directors. On the contrary I have much to thank them for in the past and present. I know you will confer this justice upon me. Yours,

VICTORY BATEMAN.

MANAGER LEIGHTON EXPLAINS.

To the Editor of the Dramatic Mirror:

SIR:—In your issue of June 30 I noticed a statement made by Harry Johnston, in which he states that I refused to pay his fare from St. Johns, Newfoundland, to New York at the close of his engagement. Now I would like to state my side of the case.

Mr Johnston is right. I did refuse to pay his fare back to New York, and under similar circumstances would do so again. In the first place, Mr. Johnston gave me two weeks notice, which I accepted, and then expected me to pay his fare on his leaving me before the end of my season, which I refused to do. I told him if he would play Monday night I would pay his fare back in addition to the salary for the extra night; this offer he rejected, and had me summoned to appear in court that afternoon. The judge before whom the case was brought said that the matter was so trivial that it should have been settled out of court, and as I was prepared to do what was right, he would simply order me to place the amount of Mr. Johnston's fare in the hands of my lawyer to be handed to Mr. Johnston *after* he had finished that night's performance.

This is only one more case on record of "swelled" head; thinking the performance could not go on without him, Mr. Johnston did not hesitate to perjure himself in his endeavors to injure me, for he swore that it was necessary for him to leave on the first steamer and then remained over in the city for more than a week. It would be a peculiar method of doing business if actors were permitted to give two weeks' notice at any time and then compel managers to pay their fares home. My contract with Mr. Johnston being a verbal one, he tried to take advantage of it. The balance of my company had no trouble about their fares as their actions were very different from those of Mr. Johnstone. Thanking you for past kindness,

I am, yours truly, HARRY LEIGHTON.

DO ACTORS LACK PUBLIC SPIRIT?

NEW YORK, July 3, 1894.

To the Editor of the Dramatic Mirror:

SIR.—I read in this week's MIRROR an article relating to Marion Manola-Mason, in which the lady thinks "actors lack public spirit," and she goes on to state that actors as a rule never read anything but dramatic notices, and are ignorant of contemporaneous events outside their immediate calling. I presume she includes actresses as well in the same category.

Permit me to say that I think Mrs. Mason has given little, or at the best only superficial thought to her subject. The trite saying, "One swallow doesn't make a Summer," might aptly apply here. One non-reading actor does not necessarily make an entire profession of the same ilk.

In regard to the actor who "did not know that anybody in particular had been assassinated, and that in fact he did not know who President Carnot was any way"—well, with all due respect to Mrs. Mason, I would like to see that actor (?) before accepting the statement as *ex cathedra*. If such a product of the nineteenth century drama does really and truly exist, I would suggest to him a more profitable method of earning a living—nay, a competence—than the stage affords. Exhibit himself in the various colleges of learning about the country as a veritable specimen of the supposed extinct dodo.

Mrs. Mason also states that she could point out "hundreds of others" of the same kind. Ye gods! that speaks well for the American stage. But perhaps they are not all American actors? There would be consolation in that thought. However, I have never been so fortunate—or unfortunate—as to meet with so many ignoramuses.

My experience has been vastly different. True, it only extends over a period of about eleven years; but I hope in the course of time to amend that defect. In "jumping" from town to town on board trains I have never failed to see at least six books or periodicals out and in service in the hands of say a company of ten or twelve people. Often the entire company is reading. It would be laughable to say they were all dramatic works. Neither were they trashy, though yellow-backed literature in some cases. As for newspaper reading, most of the actors I have had the pleasure of playing with were perfect gluttons in that respect. It didn't make any difference whether they were noticed or not in the paper. More often they hadn't even skipped the town. Again, who cares for a notice? the actor? Yes, for his own private enjoyment, perhaps. We all do. From the highest to the lowest. Does the manager? Oh, no; not much. And the actor of to-day is well aware of that fact.

I have very often heard from the lips of actors, and the profession in general, as good criticisms and arguments on the politics and topics of the day as I could care to hear from any well-known politician. I'll wager the business man downtown looks at the money article and the price of stocks, bonds, etc.—as he may happen to be interested—in his morning paper before he thinks of looking at the editorial on the silver or tariff question, or on any other question, for that matter. And why not? It's human nature, and the actor, from the nature of his calling and his surroundings, perhaps, is more prone to be guilty of that kind of weakness than his fellows.

It's a mistake to think the actor is the only human being who talks shop. Go into our hotel lobbies of an evening and watch a group of business men who are supposed to have thrown aside all weighty problems of finance and trade. You will very quickly be able to tell the nature of each one's business from his talk. Shop! Why everyone talks shop. As it is intimately connected with dollars and dimes, why shouldn't they? That's what we are here for; the actor as well as any other man. But he hasn't the exclusive right to it by any means. At least, such has been my experience.

Furthermore, I would rather talk on art, literature, etc., with an intelligent actor than with the average business man, nine times out of ten.

Yours truly,

CARROLL DALY.

EMILIE EDWARDS CRITICISES.

CHICAGO, July 9, 1894.

To the Editor of the Dramatic Mirror:

SIR.—If you will give me short space I would like to speak of a few facts recently occurring here which ought to interest you as a friend of theatrical people, and I am sure will engage the more personal attention of professionals at large as directly pointing to an end that will seriously interfere with their welfare.

It is rather discouraging to talk with a manager and be assured that all his best positions in some companies and all parts in another have been filled with amateurs. That was the information I received myself, and do not speak from report. It rather induces the thought that the precedent established by you philanthropists down in New York last Winter will have to be renewed the coming season with interior, and, possibly, Western branch attachments.

That a whole company should be formed from amateur classes and schools argues that such a manager has the confident assurance that his name will be taken as a sufficient guarantee of a satisfactory performance, regardless of the fact that none of the members' experience extends beyond a dramatic school or amateur charitable performances, where that quality (charity) has usually largest exercise towards the participators than the object it is thought to benefit.

That amateurs may or may not have ability equal or superior to professionals is not the point in question here. That they should be given opportunities we all grant, as we have all been amateurs; but they should not be given positions of the best prominence, and to the extent that they comprise a whole company is what I contend is a profession now so overcrowded with people, and good ones, too, that a Fund has to be raised for their assistance at the very time of year their business should flourish. And these people who must accept charity at the hands of their more fortunate brothers and sisters are people of recognized ability and intelligence.

Everybody knows there are hundreds of stage-struck girls to whom some one may once upon a time unwisely have exclaimed, "You look like Mary Anderson," or who would, many of them, have been desirous of going on the stage, for nearly all girls wish to, that would eventually settle down to a contented, domestic life, with their mistaken ideas all forgotten, were it not for these avaricious and unworthy managers who encourage them to the life which most people of stage experience know to be in the main undesirable.

I say "unworthy," as any man who knows as they all do only too well, the true inwardness of theatrical vicissitude yet strives in these depressing times or in any times for that matter, to keep up his usual income by ignoring professionals and putting a dozen or more amateurs in places "for experience" declares himself so to the world and a stronger term could be more truthfully used.

It is the greatest argument, which is some satisfaction (a poor one, I admit) that their bombast of profit and successful productions are more mental than financial and the trade-mark which people thought had steered to prosperity which it now seems was only apparent, is being used for the letter as the spirit cannot be maintained with such green recruits and volunteers.

It argues disintegration, and every one knows what that is the beginning of. Yours very truly,

EMILIE EDWARDS.

MUSICAL NOTES.

Joseph F. C. Clarke, editor of the *Morning Journal*, has placed in the hands of his publishers, Harry Pepper and Company, a patriotic song, entitled "Song of Old Glory."

"The Soldier Boy," Rudolph Aronson's military march, was performed simultaneously last week by Anton Seidl's Orchestra, at Brighton Beach; Sousa's Band, at Manhattan Beach; Gilmore's Band, at Eldorado; and the Seventh Regiment Band in Central Park.

The American Union of Swedish singers held a convention at the Columbia Club House on Lexington Avenue recently. They decided to hold their next singing festival at the Madison Square Garden in July, 1895, and to afterward send 200 singers on a special steamship to give concerts in Sweden, Norway and Denmark.

Charles Dickson has commissioned Harry Pepper, the tenor, to put music to a song written for him by Stanislaus Stanee, and to be used in his new play.

Edward Remenyi, the violinist, went through his performance at the Seidl concert at Brighton Beach on Sunday and Monday with a bandaged arm. He injured himself by a fall when entering Music Hall.

Professor Frank Van der Stucken, director of the Arion Society of this city, has been engaged to conduct the Cincinnati Permanent Orchestra at a salary of $5,000 per year. He will also teach the composition and orchestra class of the College of Music and replace Theodore Thomas as director of the Cincinnati May Festival Society.

Julie L. Wyman, the mezzo-soprano, will return to this country next season.

F. X. Innes, the bandmaster, has composed "a descriptive spectacle" on the late war which he proposes to perform during the tour he will give with his band beginning on Aug. 15.

Emma Juch (Mrs. Wellman) will sing in the Worcester Music Festival.

Cesar Thomson, the Belgian violinist, will make a tour of this country next season.

The Minna Sutro, of Baltimore, ensemble pianists, played at Steinway Hall last Saturday successfully. They have just finished their studies in Berlin.

THE ELKS.

The Lodge of Elks of Washington C. H., Ohio, are constructing an amphitheatre for amusement purposes. It will seat 4,000 people. Although not built after elaborate architectural designs, the structure will answer all requirements, and will give the city a place for amusements that for neat and comfort few cities can excel. The Washington Elks have selected the Al. G. Field's Minstrels, combined with the spectacular pantomime of Aladdin, to dedicate their new place of amusement, on Aug. 6. It is expected that delegations from the Elks of surrounding cities will be present, as the Washington Lodge is composed of members who are known all over the state, politically and socially, to say nothing of the popularity of Al. G. Field and his company.

Among recent prominent arrivals at Bath's House Hotel, Leamington Spa, Warwickshire, England, are Mlle. Shannon, Mrs. Shannon and Miss H. Shannon.

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Having decided to discontinue The Skating Rink I give notice that all contracts with managers who have booked the attraction and artists who have been engaged for the coming season, to begin on or about Aug. 20, 1894, are hereby canceled. All my relations with the above attraction cease from date. P. J. VAGENFINE.
PHILADELPHIA, July 12, 1894.

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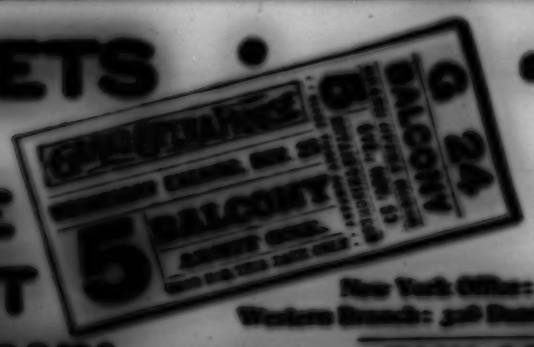

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